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CINEMA SEWER



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ISSUE #24 ☆ APRIL 2010
CINEMA SEWER IS PUBLISHED YEARLY, AND WITH A SINGLE PRINT RUN OF 1500 COPIES.

WHO DID WHAT, NOW?

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WANNA CONTRIBUTE? IT PAYS JACK-SHIT, BUT YOU'RE FREE TO DROP ME A LETTER OR AN EMAIL IF YOU THINK THE MAGAZINE WOULD BE WORSE OFF WITHOUT YOUR TALENTS.
 -BOUGIE

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FILM NOIR



I'VE BEEN AN ENTHUSIAST OF FILM NOIR FOR QUITE SOME TIME NOW. I LOVE THAT THE GENRE LAVISHES ATTENTION UPON THE DARK SIDE OF THE AMERICAN DREAM. THAT IT DEPICTS KICK-UPS WHO HAVE COME TO REALISE THAT FOLLOWING THE STATUS QUO ISN'T DOING JACK SHIT, AND THAT THEY NEED TO TURN TO ROBBERY, PROSTITUTION, EXTORTION, AND VIOLENT MURDER TO GET WHAT THEY WANT. THAT THIS GRITTY GENRE HAS SUCH TRASHY AND GRIEVOUS OUTLOOK ON WHAT IT MEANT TO BE A MAN OR A WOMAN IN THE MIDDLE OF THE LAST CENTURY IS WHAT FOSTERED MY ADORATION, BUT WHAT HAS PROMPTED ME TO START WRITING ABOUT THE MOVIES IN THESE PAGES WAS A CONVERSATION I HAD AT A COMIC CONVENTION WHERE I WAS SELLING MY WARPS AND MEETING FANS.

A FILM GEEK IN HIS EARLY 20S HAD BEEN LOITERING AROUND MY MODESTLY DISPLAYED TABLE FOR AWHILE, AND HAD KINDLY LET ME KNOW WHAT AN ARD FOLLOWER OF MY COMICS AND MOVIE WRITING HE WAS. I LUV GETTIN' THEM SWEET, SWEET PRODS, SO IT WAS GREAT TO HEAR -- UNTIL HE WENT INTO SPECIFICS ABOUT WHAT HE ENJOYED SO MUCH ABOUT CINEMA SEWER.

"YOU JUST CUT TO THE CHASE, YOU KNOW? THE MAGAZINE FOCUSES ON ALL THE GREAT EXTREME STUFF, AND DOESN'T BOTHER WITH OLD CRAP."

"WELL..." I COUNTERED "I DO HAVE A LOT OF GOS SEXTIPLATION REVIEWS IN THERE..."

"NO, NO! THAT SHIT IS COOL!" HE RETORTED WITH A SMILE. "I MEAN REALLY OLD MOVIES, YOU KNOW, GONE WITH THE WIND, AND STUFF. FUCK OLD MOVIES. I DON'T EVEN THINK THEY MADE A REALLY KICKASS MOVIE UNTIL THE 60s OR 70s."

THAT STUDIO COMMENT HAS STUCK IN MY CRAWN FOR A COUPLE YEARS NOW, AND IT (ALONG WITH A COUPLE OF ONLINE RUN-INS) HAS MADE ME WORRY THAT A WHOLE GENERATION OF EXPLOITATION AND GENRE FILM FANS HAVE DISCOUNTED THE CLASSICS WITHOUT GIVING THEM A FAIR SHAKIE. I KNOW IT TOOK ME A LONG TIME TO OPEN MY MIND ENOUGH TO REALLY SEE WHAT THE EARLY YEARS OF MOTION PICTURES HAD TO OFFER SOMEONE WITH MY TASTES, AND I CAN'T HELP BUT WISH THAT I HAD A LONG-MINDED FAN OF TAUNDRY TRASH THERE TO GUIDE ME PAST ALL THE "BORING SHIT" TO WHERE ALL THE "KICKASS MOVIES" WERE HIDING.

FILM NOIR IS ROOTED IN A TIME (THE EARLY 40s TO THE LATE 50s) AND A PLACE (URBAN AMERICA), NOIR BOOTS YOU IN THE TEETH WITH ITS HIGH CONTRAST BLACK AND WHITE VISUALS (INSPIRED BY GERMAN EXPRESSIONIST CINEMATOGRAPHY) AND MORALLY AMBIGUOUS HARD-BOILED CRIME FICTION. THESE WERE THE KIND OF MOVIES THAT WERE THE FIRST TO INTRODUCE AUDIENCES TO THE THEN INNOVATIVE CONCEPT OF THE BAD GUN/GAL BEING THE STAR.

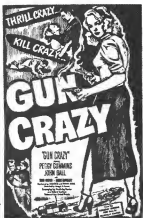
THE TERM "FILM NOIR" (FRENCH FOR "DARK FILM") WAS FIRST USED TO DESCRIBE LOW BUDGET US CRIME MOVIES IN 1946 BY FRENCH FILM CRITIC NINO FRANK. WHAT MANY PEOPLE DON'T REALISE TODAY IS THAT THIS GENRE CLASSIFICATION WAS UNKNOWN OUTSIDE OF FRANCE UNTIL THREE DECADES LATER! AMAZINGLY, INDUSTRY PRODS INVOLVED IN THE MAKING OF THESE VITAL CLASSICS LATER REVEALED THAT THEY WERE, AT THE TIME, TOTALLY UNAWARE THAT THEY WERE INVOLVED IN THE PROCESS OF CREATING A DISTINCTIVE GENRE OF FILM.

"HELL, WE DIDN'T KNOW WHAT FILM NOIR WAS IN THOSE DAYS, WE WERE JUST MAKING MOVIES". ROBERT MAYERMAN ONCE ADMITTED TO AN INTERVIEWER. "CARL GRANT AND ALL THE BIG STARS AT RKO GOT ALL THE LIGHTS. WE LIT THE SETS WITH CIGARETTE BUTTS."

THE FOLLOWING TWENTY EXAMPLES OF WHAT I'M TALKING ABOUT ARE EXCITING, VIOLENT, SEXY, AND WELL WORTH YOUR TIME -- REGARDLESS IF YOU'RE A NOIR NEWBIE, OR AN OL' WRINKLED POT-BOILER FAN FROM WAY BACK.

GUN CRAZY (1950)

I'M GONNA START OFF WITH MY FAVOURITE NOIR, BECAUSE IT'S A KICK TO EAT DESERT FIRST. JOHN DALL PLAYS A GOOD NATURED SHAMUCK WHOSE LIFELONG FIXATION WITH FIREARMS LEADS HIM RIGHT INTO THE ARMS OF AN EXPERT CARNIVAL



Faye Emerson is
a whole lotta trouble in

SHARPSHOOTER NAMED ANNIE, WHO HAS A SUFFLE SET OF SUCK-SACKS AND AN ITCHY TRIGGER FINGER. BEFORE YOU KNOW IT, THESE TWO HAVE RUN AWAY FROM THE CIRCUS AND EMBARKED ON AN EXCITING ROBBERY SPREE TOGETHER. THE SUBSEQUENT TINKERINGS BETWEEN JOHN DALL AND PEGGY CURTAINS IS GOODAMIN DELICIOUS, AND IN AN INTERVIEW WITH DANNY PEARLY, DIRECTOR JOSEPH LEWIS REVEALED HOW HE INSPIRED HIS TWO ACTORS:

"I TOLD JOHN 'YOUR COCK'S NEVER BEEN SO HARD,' AND I TOLD PEGGY, 'YOU'RE A FEMALE DOG IN HEAT, AND YOU WANT HIM. BUT DON'T LET HIM HAVE IT IN A HURRY. KEEP HIM WAITING.' THAT'S EXACTLY HOW I TALKED TO THEM, AND I TURNED THEM LOOSE. I DIDN'T HAVE TO GIVE THEM MORE DIRECTIONS."

THE SCREENPLAY BY DALTON (JOHNNY GET YOUR GUN) TRUMBO WAS CREDITED TO MILLARD WAUFORD BECAUSE OF THE VILE HOLLYWOOD BLACKLIST WHICH UNFAIRLY DENIED EMPLOYMENT IN THE FIELD TO INDIVIDUALS WITH PECULIAR POLITICAL BELIEFS OR ASSOCIATIONS, REAL OR SUSPECTED.

LADY GANGSTER (1942)

BASED ON THE POPULAR PLAY "LADIES THEN TALK ABOUT" (WHICH ALSO INSPIRED A WARNER BROS. FILM OF THE SAME NAME NINE YEARS PREVIOUS) THE TITULAR LADY GANGSTER IS AN ASPIRING ACTRESS NAMED DOT BARTON (PLAYED BY FAYE EMERSON) WHO IS STUFFED IN A JAIL CELL AFTER GETTING INVOLVED WITH A SHIFTY GANG OF BANK ROBBERS. TOO BAD FOR AN UNSUSPECTING WORLD WHEN SHE'S PAROLED INTO THE CUSTODY OF A NERVE BROADCASTER WHO SHE'LL SCHEME AND PLOT AGAINST BEFORE SHE'S THROUGH. THE TIDY 62-MIN RUNTIME ZIPS BY, THE WIP ELEMENTS ARE MIGHTY RIGHT-ON, AND AT ONE POINT ONE OF THE ROBBERS VISITS DOT WHILE DISGUISED IN DRAG—WHICH I CAN ONLY IMAGINE MUST HAVE BEEN PRETTY OUTRAGEOUS FOR 1942. NOT THE MOST OUTSTANDING 40s FEMME FATALE MOVIE (CHECK OUT ELLA RAINES IN PHANTOM LADY FROM 1944), BUT CERTAINLY NOT THE WORST.

FALLEN ANGEL (1945)

CONCOCTING A CRUEL PLOT TO WIN THE LOVE OF AN INDIFFERENT WAITRESS, A TRANSIENT DRIFTER GETS

GAL SO HE CAN THEN FORTUNE TO THE HUSH GODDESS. NOTHING PLANNED IN THESE MOVIES WHEN YOU'RE A SHITBAG THOUGH, AND THE RIGHTOUS TWISTS IN FALLEN ANGEL BUST INTO ACTION IN THE SECOND HALF, MAKING UP FOR A SLOW, TRACY BEGINNING. ACCORDING TO AUTHOR WARD WILLIAMS, WHEN BLONDE-HAIRED ALICE FAYE SAW A ROUGH CUT OF THE FILM AND REALISED THAT OTTO PREMINGER'S EDITING HAD FAVOURED SULTRY NEWCOMER LINDA DARNELL (WHO HAD SPENT A WEEK WORKING AS A SERVER IN THE FOX CAFETERIA TO PREPARE FOR HER ROLE), SHE GOT UP, STOMPED OUT OF THE SCREENING, ROARED THROUGH THE 20th CENTURY FOX LOT, THREW HER DRESSING ROOM KEY AT THE SECURITY GUARD, AND VOWED THAT SHE'D NEVER WORK AT THE STUDIO AGAIN. INFERTILE AND DEPRESSED, NOT TOO MANY YEARS LATER, FAYE WOULD VISIT SOME FRIENDS IN CHICAGO, FALL ASLEEP WHILE SMOKING, AND TRAGICALLY BURN TO DEATH IN THE SUBSEQUENT FIRE.

THEY LIVE BY NIGHT (1948)

I WASN'T EXPECTING TO BE AS THRILLED BY THIS MOVIE AS I WAS, BUT IT CERTAINLY BECAME A FAVORITE OF MINE. THREE CONVICTS ESCAPE FROM A STATE PRISON FARM IN MISSISSIPPI, ONE OF WHICH IS A YOUNG MAN NAMED BOWIE WHO SIMPLY WANTS TO SPEND HIS DAYS THROWING FUCKS INTO A CUTE TOMBOY GRILSE-MONKEY NAMED KITTY. IT'S HARD NOT TO CHEER FOR THESE OBVIOUSLY DOOMED TEENS WHO FAIL

ALICE FAYE • DANA ANDREWS • LINDA DARNELL

Fallen Angel

20th CENTURY FOX

CHARLES BICKFORD

ANNE REVERE • BRUCE CABOT • JOHN CARRADINE

OTTO PREMINGER

PERCY KILBRIDE

IN LOVE WHILE TRAPPED IN A CRIMINAL WORLD THAT NEITHER SEEMS SUITED FOR. THE OPENING SEQUENCE WAS FILMED IN A HELICOPTER, AND ALTHOUGH COPTERS HAD BEEN USED IN THE FILMING OF AERIAL SHOTS OF LANDSCAPES, THIS WAS THE FIRST TIME AN ACTION SCENE WAS FILMED FROM THE SKY. THE TWO TALENTED YOUNG STARS (FARLEN GRANGER AND CATHY O'DONNELL) WOULD BE TEAMED UP AGAIN A COUPLE YEARS LATER IN NEARLY IDENTICAL ROLES (EXCEPT NOW IN AN URBAN NYC SETTING) FOR ANTHONY MANN'S EQUALLY EXCELLENT **SIDE STREET**.

THE BIG COMBO (1955)

RICHARD CONTE IS THE STUG, BARE-KNUCKLE BADDIE, CORNELL WILDE BRINGS THE RIGHTeous LAW ENFORCEMENT OFFICIAL, AND TEMPTING JEAN WALLACE SLIDES INTO HER ROLE AS A YOUNG RAW SLAB OF SOCIALITE FLESH WHO BECOMES ENTANGLED IN A VILLAINOUS WEB. I THINK THE REASON I ADRE THE BIG COMBO SO MUCH IS BECAUSE IS SUBVERTED THE TYPICAL GANGSTER DRAMA INTO A PERVERSE SEXUAL BATTLE BETWEEN TWO WRY MEN AND ONE SMOKIN' HOT LADY. FEW NOIR PICTURES EVEN COME CLOSE TO CAPTURING THE SAME SEXUAL ENERGY, AND SOME NODS TO ORAL SEX AND HOMOSEXUALITY EVEN SLIPPED PAST THE SLEEPING CENSORS. BEYOND THAT, DIRECTOR JOSEPH LEWIS ALSO PILES ON AUTHENTIC BRUTALITY AND SADISTIC VIOLENCE, MIXING THEM WITH PASSIONATE ABANDON VIA THE SAME RECIPE THAT MADE **GUN CRAZY** SO SUCCESSFUL.

DOUBLE INDEMNITY (1944)

A WIFE SEDUCES AN INSURANCE AGENT SO HE'LL HELP MURDER HER HUSBAND SO SHE CAN COLLECT ON HIS ACCIDENT INSURANCE POLICY -- BUT AFTER THE CRIME IS COMMITTED, THE FEMALE PAVISION FOR THE FEMME FATALE SOURS, AND THINGS GET DANGEROUSLY DOUBLECROSSY. PROBABLY THE FINEST EXAMPLE OF EXPERTLY PERFORMED SNAPPY PATTERN THE GENRE EVER GAVE BIRTH TO, **DOUBLE INDEMNITY** WAS A SMASH HIT FOR PARAMOUNT. STARS FRED MACMURRAY AND THE MESMERISING BARBARA STANWYCK BANTER BACK AND FORTH LIKE AN EXPERTLY TIMED VERBAL TENNIS MATCH, AND THROUGH THEM DIRECTOR BILLY WILDER ACHIEVED SOMETHING UNPRECEDENTED HE MADE HOMICIDE WICKEDLY ENTERTAINING. VICARIOUSLY



TAKING PART IN A MURDER SIMPLY WASN'T DONE IN CINEMA AT THAT TIME, BUT **DOUBLE INDEMNITY** CHANGED THE RULES AND INFLUENCED NOT ONLY THE DEVELOPMENT OF NOIR, BUT THE WAY THAT HOLLYWOOD COULD TACKLE MATURE THEMES. NO LONGER WOULD IT BE MANDATORY TO PUNISH THE IMMORAL IN AN ON SCREEN NARRATIVE. THERE WOULD NOW BE ROOM FOR SHADES OF GREY IN THE BLACK AND WHITE INDUSTRY OF GOOD VS. EVIL.

THE MALTESE FALCON (1941)

A STONE COLD KNOCKOUT NAMED TRISS WANDERLY GOES AND WANDERS INTO SAM SPADE'S SAN FRANCISCO DETECTIVE AGENCY ONE DAY, AND BY THAT NIGHT EVERYTHING HAS CHANGED FOR GOOD. MORE OF A CHARACTER STUDY THAN THE WHODUNIT NOVEL IT IS BASED ON, **THE MALTESE FALCON** WAS



ODDS AGAINST TOMORROW

ONE OF THE FEW NOIRS TO BE HONORED BY THE ACADEMY AWARDS, PICKING UP NOMS FOR BEST PICTURE, BEST ACTOR, AND BEST WRITING. IT IS WORTH NOTING THAT THERE IS AN INORDINATE AMOUNT OF SMOKING IN THIS FILM. ACCORDING TO THEN STUDIO EMPLOYEE, STUART JEROME, WARNER BROS DESPISED SMOKING ON SCREEN FEARING IT WOULD PROMPT BUTT-SUCKERS IN THE THEATRE AUDIENCE TO STEP OUT INTO THE LOBBY TO LIGHT UP. WARNER APPARENTLY MADE A BIG DEAL OF HASSLING THE CAST AND DIRECTOR JOHN HUSTON ABOUT THE TOPIC, SO BOGART AND LORE SPITEFULLY DECIDED TO ANNOY THE STUDIO HEADS BY SMOKING AS OFTEN AS POSSIBLE...AND GOT ALL THEIR CO-STARS IN ON IT AS WELL.

ODDS AGAINST TOMORROW (1959)

ALONG WITH BLAST OF SILENCE FROM 1961, THIS RANKS AS ONE OF THE NEAR LAST TRUE NOIRS, AND IT IS ALSO ONE OF THE VERY BEST. EX-CON EARL AND A DEBT-STRAPPED MUSICIAN OF JAZZ NAMED JOHNNY ARE CONTRACTED BY DUBIOUS DAVE TO TAKE PART IN A BANK ROBBERY HE'S PLANNING. THE TWO UNLIKELY ROBBERS ONLY PASSINGLY PEEP EACH OTHER UNTIL THE DEAL IS PAST THE POINT OF NO RETURN, BUT WHEN EARL REALIZES JUST WHO HE'S PAIRED WITH, HE SPITS HIS HATE FREELY: "YOU DIDN'T SAY NOTHING ABOUT THE THIRD MAN BEING A NIGGER." ON DAVE, YOU'VE MORPHICALLY FORMED YOUR CREW BY TEAMING A PRIDE BLACK MAN WITH A BITTER SOUTHERN RACIST! CITED BY CRIME WRITER JAMES ELLROY AS "THE BEST HEIST-GONE-WRONG MOVIE EVER MADE", ODDS AGAINST TOMORROW IS A SOUR VIEW OF 1950S AMERICA, LACED WITH AN AMAZING SCORE, AND PISTON PACKED WITH THE HARD BOILED GOOD STUFF.

THIS GUN FOR HIRE (1942)

PHILLIP RAVEN IS A CAT-OBSESSED PSYCHO WHO WORKS AS AN ASSASSIN HIRED BY THE CRIPPLED ELDERLY HEAD OF A LOS ANGELES-BASED CHEMICAL FIRM. RAVEN COMPLETES HIS COLD-BLOODED TASK, BUT IS PAID OFF BY HIS EMPLOYER WITH STOLEN MONEY. A MOVE TAKEN TO MAKE SURE THAT HE TAKES THE FALL ALONE. DURING HIS ESCAPE OUT OF TOWN ON A PASSENGER TRAIN, HE TAKES A HOSTAGE THAT HAPPENS TO BE ELLEN, THE FIANCEE OF THE VIRTUOUS COP THAT IS HOT ON HIS HEELS. ELLEN IS SMOOTHLY PLAYED BY THE

INCOMPARABLE

VERONICA LAKE, WHO LOOKS FANTASTIC IN EVERY SINGLE GODDAMN FRAME OF THIS MOVIE, AND MAKES MY DREAMS WISH THAT IT WOULD

VACATION SO YEARS AND GO NESTLE ITSELF PERFECT ASS CHECKS FOR

TAKE A NICE IN THE PAST BETWEEN HER A WEEKEND. THROUGH THE FOGGY TRAIN YARDS NEAR THE FILM'S CLIMAX IS SENSATIONAL, AND ALLEN LADD, IN HIS FIRST STARRING TURN PROMPTED CRITIC BOSLEY CROWTHER TO GUSH: "NOT SINCE JIMMY CAGNEY MASSAGED MIE CLARKE'S FACE WITH A GRAPEFRUIT WAS A GRIM DESPERADO GINNED HIS WAY INTO CINEMA RANKS WITH SUCH VIOLENCE AS DOES MR LADD IN THIS FAST AND EXCITING MELODRAMA!" IRONICALLY, IT WOULD BE THE SAME JIMMY CAGNEY THAT WOULD REMAKE THIS IN 1957 AS SHORT CUT TO HELL.

VERONICA LAKE • ROBERT PRESTON



MURDER MY SWEET (1944)

RKO WAS AT THIS # CLOSE TO BANKRUPTCY WHEN THEY SIGNED COMEDIC STAR DICK POWELL TO MAKE A SERIES OF MUSICALS. POWELL WEARILY AGREED, UNDER THE UNDERSTANDING THAT HE'D GET TO PLAY A STRAIGHT DRAMATIC ROLE FIRST. RELEASED INITIALLY UNDER THE TITLE "FARWELL MY LOVELY", AUDIENCES STAINED AWAY IN DROVES, THINKING THE FILM WAS YET ANOTHER SHITTY DICK POWELL MUSICAL, BUT WHEN RKO SUDDENLY CHANGED THE TITLE TO "MURDER MY SWEET", BOX OFFICE TOOK OFF. PROVING THAT HE'D BEEN TYPECAST AS A SONG AND DANCE MAN, POWELL IS FUCKING BRILLIANT AS PHILIP MARLOWE, A STANDOUT PERFORMANCE. (4)



TWENTY YEARS HARD LABOUR IN A SOUTHERN PRISON WORK CAMP BECAUSE ANDREY WON'T LIE UNDER OATH ON THE STAND. AT THIS POINT THE WHOLE FILM BEARS DOWN LIKE AN INFURIATED BULL SEEING RED, AND TAKES ON A NOIR PRISON THEME. I WON'T DIVULGE MORE THAN THAT, BECAUSE THE VIOLENT, MORALLY REPUGNANT ESCAPE PLAN AND SUBSEQUENT TWISTS ARE JUST SO ORIGINAL AND CREATIVE -- IT WOULD BE A SHAME TO NOT GET TO SEE THEM UNRAVEL WITH AN ELEMENT OF SURPRISE IN THE MIX.

NARROW MARGIN (1952)

THE UNDERATED MARIE WINDSOR IS A SAVVY RACKETEER'S WIDOW WHO IS ESCORTED BY TRAIN TO APPEAR AS A WITNESS FOR THE PROSECUTION. HER CHAPERONE (A DETECTIVE PLAYED BY CHARLES MCGRAW) FEELS NOTHING BUT CONTEMPT FOR HIS CHARGE, A LADY OF DUBIOUS CHARACTER (AND PACKING BOUNTIFUL HEAVING CHEST-HAMS) BUT HE GRITS HIS TEETH AND DOES WHAT IT TAKES IN ORDER TO GET HER WHERE SHE HAS TO GO. GUT WRENCHING DANGER IN CRAMPED, CLAUSTROPHOBIC QUARTERS SEEMS TO COME FROM EVERYWHERE, AND EACH STATION STOP BRINGS POTENTIAL THREATS. RICHARD FLEISCHER SHOT THIS NEARLY PERFECT 'B' PICTURE IN 13 DAYS, AND ITS BUDGET AND VISUAL ECONOMY DOES NOTHING TO TAKE AWAY FROM ITS SUPERIORITY. A TREMENDOUS MOVIE.

BORN TO KILL (1947)

WE ADORE LAWRENCE TIERNEY IN MY HOUSEHOLD, PASSING AWAY IN FEB. 2002. NOT ONLY WAS HE A SAVAGE TOUGH GUY ON SCREEN, BUT HIS OFF-SCREEN ADVENTURES WERE JUST AS OUTRAGEOUS. LAWRENCE WAS ARRESTED OVER A DOZEN TIMES, AND THERE ISN'T EVEN ENOUGH ROOM IN THIS ARTICLE TO GO INTO THE DETAILS OF ALL THE CRAZY FIST FIGHTS AND DRUNKEN BRAWLS AT HOLLYWOOD PARTIES THAT SEALED HIS REP AS A LOOSE CANNON AND RUINED HIS PROMISING CAREER. A FEW HIGHLIGHTS INCLUDE: TEARING A PUBLIC PHONE OFF A WALL, SMASHING A WAITER IN THE FACE WITH A SUGAR BOWL, CHOKING A CAB DRIVER, NEARLY KICKING GUY VENTIN TARANTINO'S ASS WHILE ON THE SET OF RESERVOIR DOGS, SCARING THE OF BEINFELD SO BADLY WITH A BUTCHER KNIFE THAT THEY NEVER HAD HIM BACK AS A GUEST, AND BEING CONSIDERED A SUSPECT IN THE 1975 DEATH OF A NEW YORK



WOMAN WHO FLOUNCEDED FROM AN APARTMENT WINDOW (TIERNEY WAS THE ONLY OTHER PERSON IN HER APARTMENT AT THE TIME). THAT SAID, YOU CAN IMAGINE THAT HE IS VERY CONVINCING IN HIS HARD-EDGED NOIR ROLES WHERE HE COMMITS SENSELESS MURDERS, EMBRACES GREED, AND STUCKS IT TO THE COPPER. BORN TO KILL IS OUR FAVOURITE OF THE BUNCH.

CRIME WAVE (1959)

VISUALLY, I CAN'T EXTOLL THE VIRTUES OF THIS FILM ENOUGH. DIRECTOR ANDRE DE TOTH (WHOSE ONLY OTHER NOIR IS THE EXCELLENT PITFALL) AND HIS CAMERA MAN BERT GLENNON TOTALLY OUTDID THEMSELVES WITH IMAGINATIVE COMPOSITIONS UTILISING CHIAURUSCURO LIGHTING ON ACTUAL GLENDALE

THAT EARNED THE APPROVAL OF RICHMOND CHANDLER HIMSELF. POWELL'S MARLOUSE HAS SEEN EVERYTHING VILE AND OFF COLOR THAT THE WRONG SIDE OF TOWN CAN VOMIT AT HIM, AND REACTS TO THE CRAZIEST OF SITUATIONS WITH A SHARPLY HERE-WE-GO-AGAIN ATTITUDE. LOVE IT, TOTALLY LOVE IT.

UNDER THE GUN (1951)

SWEET BALL SACKS OF PURITY, RICHARD CONTE IS PERFECT IN THIS. AND FOR THAT MATTER, SO IS ANDREY TOTTER. THE FORMER PLAYS A SMOOTH-TALKIN' GANGSTER WHO CONVINCES THE LOVELY MISS TOTTER'S CHARACTER (A BOMER-COOKING NIGHT CLUB SINGER) TO JOIN HIM ON A ROADTRIP TO NEW YORK, WHERE HE CLAIMS HE'LL MAKE HER RICH AND FAMOUS. BUT WHILE DRIVING THROUGH THE DEEP SOUTH, THEY STOP AT A RESORT WHERE COOL CONTE COLDLY CAPS A WOULD-BE ASSASSIN, IS TRIED FOR MURDER, AND GETS SLAPPED WITH





CALIFORNIA LOCATIONS, WITH NEARLY EVERY SHOT AS PRETTY AS A PRIMA FANTASIE. THE STORY PLAYS OUT OVER 78 MINUTES, AND REVEALS THE LIFE OF STEVE LACEY, AN EX-CON WHO IS IMPLICATED BY A HOLDUP THAT SOME FORMER PRISON BUDDIES HAVE PULLED DOWN. CRIMINALS THAT PLAN TO GET INTO EVEN MORE TROUBLE SINCE BREAKING OUT OF SAN QUENTIN. LACEY HAS GONE STRAIGHT, BUT THE SKUZZBALLS WON'T HEAR OF IT, AND FORCE HIM TO BE THE DRIVER FOR A JOB THEY'VE GOT PLANNED. NOT ON THEIR TALKS IS STERLING HEDDEN, WHO PLAYS THE GRUFF SERGEANT SIMS, A TOOTHPICK CHOMPING HARDASS WHOSE MANTRA IS:

"ONCE A CROOK, ALWAYS A CROOK."

ALSO TAKING SINISTER TURNS ARE A YOUNG CHARLES BRONSON, AND THE VERY STRANGE TIMOTHY CAREY, WHOSE MEMORABLE SUPPORTING ROLE HERE AMUSINGLY PROMPTED NOIR EXPERT EDDIE MULLER TO GIVUP: "CAREY IS SO BRAIN DAMAGED THAT MIDWAY THROUGH SEXUALLY INTIMIDATING PHYLLIS KIRK, HE BECOMES DISTRACTED AND FORGETS WHAT HE'S DOING."

THE BIG HEAT (1953)

YO, FRITZ LANG IN THE HIZOUHOUSE, FUKKRAAZ. YOU WANT RELENTLESSLY CYNICAL? LANG IS YOUR MAN, AND HE CHURNS OUT ANOTHER BITTER BARREL OF BUTTERY BRUTALITY WITH "THE BIG HEAT" -- WHICH WAS CONSIDERED TO BE THE MOST VIOLENT MOVIE OF ITS DAY. GLENN FORD PLAYS A MORALISTIC COP INVESTIGATING THE SILK SUICIDE OF A MILITARY MAN WHOSE WIFE HAS STOLEN A BOMB-SHELL DEATHBED CONFESSION. IT'S A PIECE OF PAPER THAT, IF DISCOVERED, WILL REVEAL CORRUPTION OF THE CITY'S POWER ELITE BROUGHT ON BY CRIMINAL MIKE LAGANA, AND HE CAN'T HAVE THAT. WHEN FORD'S WIFE IS LEFT DEAD AFTER AN ATTEMPT ON HIS LIFE, HE BECOMES A ONE-MAN DESTRUCTION CREW. BUT THE OL' LADY ISN'T THE ONLY WOMAN IN

HIS LIFE THAT FINDS HERSELF COMING TO AN

EMBITTERED END. A HORRIFIC FACE SCALDING, BRANDING WITH A CIGARETTE, AND A VENGEFUL MURDER VIA STRANGULATION ARE ALSO ON THE MENU FOR LOVELY LADIES IN THIS EXPLOSIVE, HARD-BOILED CINEMATOGRAPH OF URBAN MALEVOLENCE. KEEP YOUR PEEPERS PEELER FOR THE REAL STANDOUT -- THE RIGHTEOUS LEE MARVIN AS A BRUTAL GANESTER GIVEN TO FITS OF RAGE. RAWR!

TOUCH OF EVIL (1958)

YOU KNOW, I THINK THIS WAS THE VERY FIRST NOIR I EVER SAW. I WAS 19, AND "TOUCH OF EVIL" MADE ME AN INSTANT FAN OF ORSON WELLES, SO MUCH SO THAT WITHIN A COUPLE WEEKS I'D RENTED OR BOUGHT MOST OF HIS OTHER BEST KNOWN MOVIES.

CONSIDERED TO BE HIS FINAL MASTERPIECE, "TOUCH OF EVIL" IS CENTERED AROUND THE DIRTY, SLEAZY WORLD OF A TANDRY BORDER TOWN WHERE DRUGS, PROSTITUTION, KIDNAPPING, RACISM, POLICE CORRUPTION, AND VIOLENT MURDER ARE AS COMMON AS MILK ON YOUR CEREAL. THE FICTIONAL MEXICAN BORDER TOWN CALLED LOS ROBLES WAS ACTUALLY VENICE, CALIFORNIA WHICH LOOK ALL-TOO-CONVINCINGLY RUN DOWN AND DECAYED AT THE TIME. WELLES WANTED TO SHOOT IN TEFUMA, BUT THE STUDIO REFUSED, AND BEYOND THAT ENDED UP FIRING ORSON AS DIRECTOR

DURING POST PRODUCTION AND HIRING A SCAB TO RESHoot SOME SCENES AND EDIT THE MOVIE DIFFERENTLY. UPON DISCOVERING THIS, WELLES WROTE AN ANGRY MEMO TO UNIVERSAL EXECS WITH SPECIFICS ON HOW HE WOULD HAVE EDITED AND RELEASED THE MOVIE. THIS MEMO, THOUGHT TO BE LOST, WAS FOUND TO BE IN THE POSSESSION OF STAR CHARLTON HESTON AND WAS THE BASIS FOR A SUPERIOR RE-EDITED MIB DVD RE-RELEASE, WHICH IS NOW THANKFULLY CONSIDERED THE DEFINITIVE VERSION.



A HARD COP AND A SOFT DAME!



FORD · GRAHAME · BRANDO



NIGHTMARE ALLEY (1947)

CARNEY FOLK ARE NOT TO BE TRUSTED, AND CASE IN POINT IS TYRONE POWER WHO PLAYS A FELLAH WHO HELPS A LADY NAMED ZEENA (JOHN BLONDELL) WITH HER MENTALIST SCAM WHEN HER ALCOHOLIC HUSBAND CRAPS OUT -- TOO FUCKING WASTED TO DO THE ACT. TYRONE GETS ZEENA TO SHARE THE AMAZING TRICK, TEACHING IT TO A LOVELY CARNY PERFORMER NAMED MOLLY AS WELL. BEFORE YOU KNOW IT, PETE IS DEAD AND MOLLY AND OUR BOY ARE MARKED AND OFF TO CHICAGO TO TURN THE SHADY

ACT INTO A SUCCESSFUL NIGHTCLUB ROUTINE THAT SPREADS THEIR NAMES AND INFLUENCE AMONG THE GULLIBLE RICH AND THE NERVE ELITE. A HUGE FLOP ON ITS INITIAL RELEASE, NIGHTMARE ALLEY IS CRASS, CYNICAL, AND HAS ONLY IN RECENT DECADES (MOSTLY THROUGH WORD OF MOUTH) BECOME HERALDED AS ONE OF THE FINEST AMERICAN FILMS OF THE LATE 1940s. FANS OF MODERN MOVIES RENOVATING AROUND SWINDLES AND CONFIDENCE GAMES (LIKE DAVID MARLET'S *HOUSE OF GAMES*) WILL STICK TO THIS LIKE SPUNK ON A PORN STARLET'S CHIN.

PANIC IN THE STREETS (1950)

TO GIVE YOU AN IDEA HOW MUCH I LOVE THIS MOVIE, I WANT YOU TO KNOW THAT I'VE BOUGHT IT ON DVD 3 TIMES NOW. ONCE FOR MYSELF, AND TWICE FOR FRIENDS I HOPE TO ENTICE INTO THIS GENRE OF FILM. *PANIC IN THE STREETS* IS THE PERFECT GATEWAY MOVIE FOR NOIR NEWBIES, BEING SOMETHING OF A MUTANT HYBRID BETWEEN A '70s DISASTER FILM AND A HARD BOILED CRIME PICTURE. IT'S CONSIDERED A MASTERPIECE BY CINEMA HISTORIANS TODAY, BUT AT THE TIME OF ITS RELEASE IT WAS PANNED BY MOST OF THE PAPERS -- ASIDE FROM *VARIETY*, WHO WERE A LITTLE MORE FORGIVING. THE NEW YORK TIMES CALLED IT "ANNOYING" AND "OBVIOUS" AND CLAIMED THAT IT "MISSED THE MARK". SHOT EXCLUSIVELY ON LOCATION IN NEW ORLEANS, STAR RICHARD WIDMARK ALWAYS CONSIDERED *PANIC IN THE STREETS* TO BE THE BEST MOVIE IN HIS FILMOGRAPHY, AND THAT IS SAYING SOMETHING CONSIDERING THE QUALITY OF SOME OF THE TITLES ON THAT LIST.



NIGHT AND THE CITY (1950)

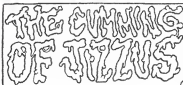
SPEAKING OF WIDMARK, I'D BE REMISS IF I DIDN'T MENTION *NIGHT AND THE CITY*, RICHARD'S OTHER STANDOUT GENRE PERFORMANCE, AND A FILM THAT CAN HOLD ITS OWN AGAINST NOT ONLY ANY NOIR MOVIE, BUT IN MY HUMBLE OPINION -- AGAINST ANY MOVIE MADE IN THE 1950s. THIS WAS DIRECTOR JULES DASSIN'S FIRST MOVIE AFTER BEING EXILED FROM AMERICA FOR ALLEGEDLY BRING A COMMUNIST, AND DECADES AFTER ITS OPENING NIGHT, DASSIN CONFESSED THAT THE CASTING OF LOVELY GENE TIERNEY (WHO UNED TO THE RIPE OLD AGE OF 70) WAS IN DIRECT RESPONSE TO A REQUEST BY PRODUCER DARREL ZANUCK, WHO WAS POSITIVE THAT IT WAS ONLY A MATTER OF WEEKS BEFORE SHE WOULD KILL HERSELF DUE TO "PERSONAL PROBLEMS". HONESTLY, IF THIS FILM HAD A COCK -- HETEROSEXUALITY BE DAMNED -- I'D NUZZLE IT, GO SOFT SOTHING WORDS, AND MASSAGE MY EXPOSED EYEBALLS WITH IT UNTIL THEY LIQUIFIED IN A DRAPPY MESS OF OCULAR FLUID. AND APPARENTLY I'M NOT THE ONLY ONE, AS UBER FILM NERD OASIS CRITERION RELEASED IT AS THE 274th DVD IN THEIR PRESTIGIOUS ALL-STAR LINEUP.



DARK PASSAGE (1947)

CAN'T HAVE A FILM NOIR LIST WITHOUT SOME BOGART ON IT -- AND YEAH, I KNOW I ALREADY YAPPED ABOUT THE MATESE FALCON, BUT A LITTLE INK NEEDS TO BE DROPPED CONCERNING A LESS CELEBRATED HUMPHREY MASTERPIECE, THE FIRST PERSON SHOOTER. KNOWN AS *DARK PASSAGE*, THAT'S RIGHT, THE FIRST PERSON CAMERA TECHNIQUE (USED LATER IN JOYNTATHAN DEMME'S WORK, AND BEFORE THAT IN *LADY IN THE LUNGE*) IS IMPLEMENTED EXCELLENTLY, DESPITE THE UNUSUAL RESULT OF NOT SEEING THE LEAD ACTORS FACE FOR THE FIRST THIRD OF THE FILM. THE PLOT IS VERY SATISFYING, AND FOLLOWS BOGIE AS HE ESCAPES FROM SAM QUENTIN AND IS PICKED UP BY THE SIDE OF THE ROAD AND TAKEN IN BY THE LATE, GREAT LAUREN BACALL, WHO PLAYS AN INDEPENDENT YOUNG ARTIST WHOSE CROCH IS SERIOUSLY SLOPPY FOR THE WANTED MAN. A LOT OF THE BEST TWISTS IN THIS COME FROM BOGART'S CHARACTER GETTING A BRAND NEW FACE FROM A PLASTIC SURGEON, AND THE APPEALING FACT THAT THERE AREN'T REALLY ANY HEROES OR VILLAINS IN THE BRILLIANT DAVID GOODIS SCRIPT, JUST A BUNCH OF DEEPLY FLAWED PEOPLE.

THANKS TO THE AMAZING DAVID PALEO FOR THE GREAT ILLUSTRATIONS FOR THIS ARTICLE. (THE ONES THAT AREN'T OBVIOUSLY ORIGINAL AD ART) BE SURE TO VISIT HIS BLOG AT: MONSTERWITHOUTACAUSE.BLOGSPOT.COM



FINALLY!!! YOU'VE BEEN HEARING ABOUT IT FOR YEARS ON MY BLOG (BOUGEMAN.LIVEJOURNAL.COM) AND NOW THE 60 MINUTE TRIPLE XXX BIBLICAL PORN ODITY I PRODUCED IS AVAILABLE FOR SALE! (\$12 + \$5 S+H). SO GET YOUR EYES READY FOR PROPHETIC PISS DRINKING, FAITH FILLED FISTING, SACRED SQUIRTING, AND HOLY HUMMING!! ORDER NOW, ONLY FROM:

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"I WISH I'D TAPED THAT!"

☆ THE ORIGINAL UNDERGROUND COMPILATION VIDEOS ☆ BY: ANDY COPP

ILLUSTRATIONS + LETTERING BY: BOUGIE

THE COMPILATION/MIXTAPE SCENE HAS EXPLODED AGAIN IN RECENT YEARS. USING BIT TORRENT TECHNOLOGY AND DESKTOP EDITING, FANS HAVE FOUND A NEW WAY TO COLLECT FOOTAGE, REARRANGE IT, AND SHARE IT WITH FRIENDS AND LIKE-MINDED INDIVIDUALS ON THE INTERNET. A WHOLE NEW SUBCULTURE SEEMS TO HAVE SPRUNG UP SEEMINGLY OVERNIGHT, AND YET THIS IS HARDLY A NEW THING. FANS HAVE BEEN AT THIS SINCE THE AVAILABILITY OF TWO VCRS AND THE RCA CABLES NEEDED TO CONNECT THEM.

IN THE LATE 1980S DURING THE BOOM OF MTV, EARLY MIXTAPES WERE SIMPLY A SAMPLING OF MUSIC VIDEOS AND/OR MOVIE TRAILERS, BUT IT WASN'T LONG BEFORE SOME OF THE MORE TWISTED AND CREATIVE SOULS OUT THERE TOOK THE EXTRA STEP TO INCLUDE ALL KINDS OF POP CULTURE LEAVINGS AND SICK CLIPS FROM THEIR VARIOUS COLLECTIONS. MOST TIMES THESE TAPES WERE MADE JUST FOR FRIENDS, BUT SOMETIMES THEY GOT OUT THROUGH BOOTLEGGING, AND BECAME CULT HITS.

TWO VHS MIXTAPES IN PARTICULAR ARE THE TRUE GRANDDADDIES OF THE MOVEMENT AND DESERVE SOME OVERDUE RECOGNITION FOR NOT ONLY THE WILD VARIETY OF CLIPS CHOSEN, BUT FOR THEIR INFLUENCE OVER THE MEDIUM, AND FOR GETTING THERE FIRST.

THE FIRST ONE TO GAIN SOME UNDERGROUND EXPOSURE IN 1989 WAS THE **AMOK ASSAULT** VIDEO FROM THE AMOK BOOKSELLERS IN LOS ANGELES. THE AMOK BOOKSTORE WAS LEGENDARY AND WELL-RESPECTED AMONGST FANS OF THE "APOCALYPSE CULTURE," WITH A SELECTION OF EVERYTHING FROM BOOKS BY AND ABOUT SERIAL KILLERS, TO "HOW TO" SURVIVALIST PROPAGANDA. THIS ENTERTAINING EXTREMIST CONTENT SPILLED OVER QUITE DRAMATICALLY INTO VIDEO COLLECTING, WHICH GAVE BIRTH TO THIS TAPE WHICH COLLECTED VARIOUS MOVIE CLIPS, NEWS REPORTS AND VISUAL EPHEMERA TO CREATE A BIZARRE SIDEWAYS LOOK AT THE CULTURE AT LARGE.

THE AMOK TAPE BEGINS INNOCENTLY ENOUGH, WITH A NEWS ITEM FEATURING A TV TRAVELogue PIECE, WITH LATE MOGAM'S HEROES STAR, BOB CRANE. HE TOOK A TRIP TO HAWAII TO STAR IN THIS SMALL SHOW ON THE MYTHS AND CUSTOMS OF THE HAWAIIAN LOCALS. CONSIDERING THAT HE COULDN'T CHASE DOWN A GOOD ACTING ROLE AT THIS POINT OF HIS CAREER, BUT THIS PIECE SHOWS

HE SHOULD HAVE BEEN GRATEFUL FOR THE WORK, HIS FLIPPANT DISMISSIVE ATTITUDE TOWARDS THEIR CULTURAL BELIEF SYSTEMS. THE NEXT FEW SCENES GATHER TOGETHER VARIOUS CLIPS OF RANICD POP CULTURE, (SUCH AS LITTLE PATTY DUKE'S PSYCHE FRACKURING SLOWLY ON SCREEN) AND A PUBLIC ACCESS NEW AGE RELIGION SHOW CALLED **ETERNITY'S PILLAR**. THE HOST IS A CRAZY BLACK LADY PREACHING THE ATTRIBUTES OF THE AFTERLIFE WITH AN ACCENT SO THICK ONLY EVERY FORTH WORD IS UNDERSTANDABLE.

AMOK,
DUDE.
-SERIOUS.

AFTER SEVERAL MORE CLIPS (INCLUDING GORE FROM THE SLASHER MOVIE PIECES), THE SECOND SECTION BEGINS WITH THE NOW INFAMOUS CLIP OF A PIT BULL ATTACKING A HORRIFIED CITY ANIMAL SHELTER WORKER WHEN SHE TRIES TO RETRIEVE THE DOG IT'S FAT, BELLIGERENT, DISGUSTING WHITE TRASH OWNER. THE DOG CHASES HER DOWN, LATCHES ONTO THE ANIMAL WORKER'S HAND AND MANGLES THE SHIT OUT OF IT, WHILE THE OWNER FRETS AND FREAKS. SHE WAITS HER OUT-OF-CONTROL SOBBING OVER THE FACT THAT THEY MAY HAVE TO TAKE AWAY HER DOG. TOO BAD IT'S THE DOG THAT GETS PUT DOWN, AND NOT ITS UNDEREDUCATED, MORBIDLY OBESE OWNER.

SECTION THREE THROWS A LIGHT ON THE KOOKINESS OF AMERICAN RELIGION WITH A NEWS STORY THAT DISCUSSES THE VARIOUS NEW AGE PROPHETS THAT EXPLODED ONTO THE SCENE IN THE 80S. WE MEET NAJALI HAMILTON OF THE

EARTH MOTHER BELIEFS, AS WELL AS THE ARCHANGEL URIEL AND OTHER KOOKY RELIGIOUS FRACTIONS OF SOCIETY. THE VERY BEST CLIP HERE IS A CHRISTIAN TV SHOW IN WHICH TWO GROWN MEN WATCH THE SATURDAY MORNING CARTOON SHE-RA AND DISCUSS ITS EVIL IMPLICATIONS! THE HOSTS ANNOUNCE THAT CARTOONS ARE CLEARLY THE WORK OF SATANISTS TRYING TO COVERTLY TEACH BLACK MAGIC AND WITCHCRAFT TO AMERICAN CHILDREN. THIS AMAZING CLIP ORIGINATES FROM THE UNINTENTIONALLY HILARIOUS LOW BUDGET CHRISTIAN TV SPECIAL DECEPTION OF A GENERATION, WHICH BECAME A STAPLE OF THE VIDEO UNDERGROUND.

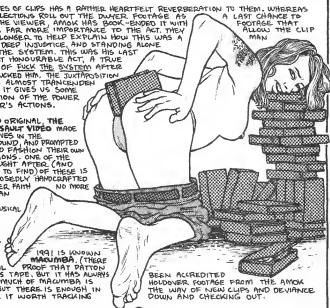
THE NEXT THING IS ALMOST AS GOOD, REPRESENTING THE BORED HOUSEWIVES OF AMERICA, OPRAH WINFREY HOSTS A PANEL DISCUSSION ON THE MOST ENTERTAINING FAD OF THE 80S, SATANIC PANIC! THAT'S RIGHT, ALL OF OUR CHILDREN'S PROBLEMS CIRCA 1988 WERE CLEARLY DUE TO THE FACT THAT THEY WERE RAPED AND TORTURED BY SATAN WORSHIPERS! THERE IS EVEN AN EX-SATANIST WITH "RECOVERED" MEMORIES RECITING THE VARIOUS SEXUAL MUTILATIONS AND VILE SACRIFICES HE TOOK PART IN. EQUALLY HILARIOUS ARE A COUPLE OF SUPPOSED WITCHES ON THE PANEL WHO LOOK LIKE THEY WERE ON THEIR WAY TO A CURE CONCERT. OPRAH NATURALLY WINCHES AND SQUIRMS WHEN APPROPRIATE.

THERE ARE SOME MORE CLIPS INVOLVING RACIST PREACHERS RANTING ABOUT HOW JEWS, BLACKS AND GAYS ARE THE ROOT OF ALL EVIL, AND HOW AIDS IS GOD'S WAY OF DEALING WITH THEM. FOLLOWING THAT IS THE SECOND BEST CLIP ON THE TAPE: NIKOLAS SCHREK AND HIS BAND RADIO WEREWOLF ON THE DISGUSTING (YET HILARIOUS) WALLY GEORGE SHOW. SCHREK HAS CALMED DOWN CONSIDERABLY OVER THE YEARS, BUT BACK IN THE 80S HE WAS A SOCIAL DARWINIST AGENT PROVOCATEUR, AND ALSO KIND OF A DWEEB. NATURALLY, WALLY INSISTS ON FOCUSING ON THE WEIRDER ASPECTS OF SCHREK'S BELIEFS (HIS CHARLES MANSON WORSHIP FOR EXAMPLE) AND ENCOURAGES HIS ILL-EDUCATED HONKY AUDIENCE TO CRUCIFY THE WOLVES.

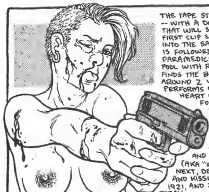
MORE MOVIE CLIPS, NEWS REPORTS, JAPANESE MEN TALKING ABOUT THE HONOUR OF TAKING ONE'S LIFE, AND THEN THE INFAMOUS SUICIDE OF PHILADELPHIA STATE TREASURER BUD DWYER THAT WAS TELEvised (ALMOST) LIVE ON NATIONAL TV. THIS IS THE WHOLE UNEDITED CLIP INCLUDING HIS AMERICAN GULAG SPEECH THAT IS USUALLY EDITED OUT TO GET TO THE GRAVE. SOON AFTER BUD'S PUBLIC HEAD VENTILATION, TELEVANGELIST TITANY FIVE BAKER APPEARS AND TALKS ABOUT BEING ALONE IN THE WORLD, AND WALKING IN THE FOREST WITHOUT CHRIST.

THIS SERIES OF CLIPS HAS A RATHER HEARTFELT REVERBERATION TO THEM. WHEREAS MOST COLLECTIONS ROLL OUT THE DWYER FOOTAGE AS ATTACK THE VIEWER, AMOK HAS BOOK-ENDED IT WITH SUGGESTS FAR MORE IMPORTANCE TO THE ACT. THEY TO RUN LONGER TO HELP EXPLAIN HOW THIS WAS A FACING A DEEP INJUSTICE, AND STANDING ALONE AGAINST THE SYSTEM. THIS WAS HIS LAST AND MOST HONOURABLE ACT, A TRUE MOMENT OF FUCK THE SYSTEM AFTER IT HAD FUCKED HIM. THE JUXTAPosition BECOMES ALMOST TRANSCENDENT, AS IT GIVES US SOME REALISATION OF THE POWER OF DWYER'S ACTIONS.

BOLD AND ORIGINAL, THE AMOK ASSAULT VIDEO MADE SOME WAVES IN THE UNDERGROUND, AND PROMPTED OTHERS TO FASHION THEIR OWN COMPILATIONS. ONE OF THE MOST SOUGHT AFTER (AND DIFFICULT TO FIND) OF THESE IS ONE SUPPOSEDLY HANDCRAFTED BY FORMER FAITH NO MORE FRONT MAN (AND ALL AROUND MUSICAL GENIUS) MIKE PATTON. THIS LEGENDARY COMP FROM AS VIDEO IS NO REAL PROOF THAT PATTON MADE THIS TAPE, BUT IT HAS ALWAYS TO HIM) MUCH OF MACUMBA IS VIDEO, BUT THERE IS ENOUGH IN TO MAKE IT WORTH TRACKING



BEEN ACCREDITED HOLDOVER FOOTAGE FROM THE AMOK THE WAY OF NEW CLIPS AND DEVIANCE DOWN AND CHECKING OUT.



THE TAPE STARTS OFF ON A SAD, SADISTIC NOTE -- WITH A DOUBLE SHOT OF MONDO DEATH FOOTAGE THAT WILL SEPARATE THE MEN FROM THE BOYS. THE FIRST CLIP SHOWS A GUY THAT HAS FALLEN OVERBOARD INTO THE SAN FRANCISCO BAY AND DROWNED. THIS IS FOLLOWED BY A TRULY DEPRESSING SCENE OF SOME PARAMEDICS SEARCHING A VERY DIRTY SWIMMING POOL WITH RODS AND NETS. SUDDENLY ONE OF THEM FINDS THE BODY OF A LITTLE KID WHO LOOKS TO BE AROUND 2 YEARS OLD. THE MEDIC IMMEDIATELY PERFORMS CPR ON THE OBVIOUSLY DEAD TYKE IN A HEART WRENCHING DISPLAY THAT MAKES THE FOLLOWING CLIPS OF GRAPHIC TRAFFIC ACCIDENTS AND PEOPLE DIVING OUT OF BURNING BUILDINGS SEEM TAME.

THE TAPE LIGHTENS UP FOR A BRIEF MOMENT WITH SOME FARTING BY THE INFAMOUS REVEREND ROBERT TILTON, AND A SEGMENT FROM THE 1921 FILM HAVEN (AKA "WITCHCRAFT THROUGH THE AGES") APPEARS NEXT, DEPICTING OLD LADIES FLECKING AROUND AND KISSING SATAN'S ASS. STRONG STUFF FOR 1921, AND JUST AS VIRULENT TO CHRISTIANS EVEN TODAY.

NOW IT'S TIME FOR THE SADO-SEX-MAGICCK PORTION OF THE VIDEO, AND THE FIRST TWO VIGNETTES APPEAR TO BE FROM THE UNDERGROUND BUSHIDO TYPE SEX VIDEOS. THESE ARE SEVERE, HOMEMADE SEX VIDEOS FROM JAPAN SUPPOSEDLY CONNECTED TO THE YAKUZA, AND WERE, AS RUMOUR HAS IT, A WAY FOR WOMEN (OR THEIR MEN) TO WORK OFF DEBTS. WE SEE A YOUNG LADY BOUND AND TORTURED AS MEN POKE AND PROD HER WHILE THEY POUR SCALDING HOT CANDLE WAX OVER HER BODY, LEAVING HER LOOKING LIKE A HUMAN CANDLE. THEN THEY SHAVE HER PUBIC HAIR (WHICH IS PICKLED OUT OF COURSE, AS TO NOT OFFEND), AND WE HOP ALONG TO ANOTHER SCENE WHERE ANOTHER YOUNG JAPANESE WOMAN IS GIVING A GROUP OF GUYS SLOPPY BLOW JOBS. YET ANOTHER LASS IS TIED UP,

HUNG FROM THE CEILING, AND HAS WORKING DROPPED ALL OVER HER! IN JAPAN, THIS SORT OF SEX VIDEO IS PERFECTLY ACCEPTED AS EROTIC ENTERTAINMENT.

NOW THE GERMANS GET THEIR TURN AT BAT. THE KRAUTS MAKE JAPANESE SMUT LOOK LIKE PBS KIDS PROGRAMMING, AND PROVE IT WHEN TWO WOMEN ARE TRUSSSED UP BY ROPES FROM THE CEILING THAT ARE TIED AROUND THEIR BREASTS IN A SCENE FROM THE SADISTIC SLAVE SEX SERIES. THE ROPES AREN'T TIED ANYWHERE ELSE, WITH THEIR ABUSED AND BLOOD-ENGORGED BREASTS SUPPORTING ALL THE WEIGHT AS THEY SWELL, SEEMINGLY READY TO BURST OPEN IN A SHOWER OF BLOOD AT ANY MOMENT. THE NEXT SHOT IS FROM SLAVE SEX #5, AND SHOWS A WOMAN'S CLITORIS UP CLOSE AND PERSONAL. SOMEONE RUBS IT UNTIL ERECT, AND THEN PUSH A NEEDLE RIGHT THROUGH IT! NASTY! NEXT UP IS CLOSE UPS OF A PIERCED VAGINA BEING DECORATED WITH LEAVES AND LIVE BUGS.

DON'T THINK FOR A SECOND THAT THE SICK PORN IS DONE. NOPE. WE ARE IMMEDIATELY THRUST INTO MORE SADO ACTION WITH A RATHER LARGE WOMAN PUSHING HER NAKED BREASTS INTO A SERIES OF PUSHPINS WHICH HAVE BEEN ARRANGED IN A HEART SHAPE FOR THAT ADDED VALENTINE FEELING. NEXT, A WOMAN NAILS HER VAGINA

UPS TO A TABLE, A CLIP THAT MADE ITS WAY ONTO SEVERAL OTHER SEVERE COMPLICATIONS, SUCH AS THE MOST

EXTREME OF GERMAN PORN.

SEARCH OF MANY'S MOST DISGUSTING SHORT FILMS FROM AROUND THE WORLD. MOST PEOPLE SEEM TO MISS THAT THE WOMAN IS ALREADY PIERCED AND IS SIMPLY POUNDING NAILS THROUGH THE OPENINGS. ALTHOUGH THIS IS STILL QUITE AN UNSETTLING IMAGE.

NEXT UP IS A VIDEO FOR THE SONG "QUOTE/UNQUOTE" FROM MIKE PATTON'S

BLAM



BRRRAWALL!

MAIN BAND "MR. BUNGE". A SURPRISING BIT OF ROCK VIDEO MAYHEM, THE VIDEO DESERVED MORE AIRPLAY (DID IT EVEN GET ANY?) AND PROVES THAT LATER RAP/METAL ACT "SLIPKNOT" RIPPED OFF THEIR WHOLE LOOK AND STAGE SHOW FROM THESE GUNS.

LATER WE SEE SOME TUMOUR SURGERY, MORE TALK SHOW WEIRDOS, AND THEN IT'S BACK TO THE EXTREME JAPANESE FORM. THANKFULLY THIS ROUND IS A LOT LESS BRUTAL AND DEPRESSING. AFTER THAT, SOME TELEVANGELISTS PREACH ABOUT SIN AND SALVATION, TILTON FARTS A FEW MORE TIMES, AND THE DANCING SKELETONS FROM THE AMOK TAPE MAKE AN ALMOST SUBLIMINAL APPEARANCE. BEFORE WE ARE TREATED TO A CLIP FROM THE FILM **MONDO MAGIC**, THRILL TO A TRIBESMAN SHOWING HIS WHOLE ARM RIGHT UP A COW'S ASS TO GET SOME SHIT FOR VARIOUS HEALING RITUALS. A BLACK AND WHITE CLIP OF JESUS DRAGGING THE CROSS APPEARS, FOLLOWED BY SOME TORTURE FOOTAGE FROM A SILENT ERA FILM, AND AN EVEN MORE TORTUROUS CLIP FROM **THE BRADY BUNCH!**

THIS MIXTAPE IS HARSHIN MY BUZZ.

THE CLIPS GET FASTER FROM THIS POINT. THE GERMAN WOMEN SUSPENDED BY THEIR BREASTS RETURN, AS DO THE **MONDO MAGIC** NATIVES -- BUT NOW THEY'RE BUMPING UP AND DOWN IN SLOW MOTION SO WE CAN ADMIRE THEIR OVERSIZED DICKS. THAT SAME CRAZY NATIVE DUDE IS STILL RAMMING HIS ARM UP THE COW'S ASS, BUT NOW HE'S ALSO BLOWING INTO ITS VAGINA TOO -- WHICH SEEMS TO HAVE THE DESIRED EFFECT AS THE COW THEN SHITS AND PISSES ALL OVER HIM.

THE WOMEN FINALLY GET THEIR TURN TO BE TORTURERS AS A MAN IS SAUVAGED BY TWO RATHER FRIGHTENING GERMAN LASSES. THEY SPIT INTO HIS MOUTH, BURN HIM WITH CANDLES, AND HANG A BUCKET FROM HIS SCROTUM. AFTER FILLING IT WITH WATER, THEY MAKE HIM WALK AROUND THE ROOM -- ELONGATING HIS SACK PAINFULLY. A GANG OF PARTY GOERS SEW THE GUN'S COCK INSIDE HIS SCROTUM, GIVING HIS ABUSED CROTCH THE APPEARANCE OF AN INFLAMED VAGINA. IT IS CRUEL TREATMENT THAT SOME PEOPLE PAY HUNDREDS OF DOLLARS FOR -- OR SO I HAVE HEARD.

AT THIS POINT A BANDAGED JAPANESE GIRL IN A WHEELCHAIR STRAINS HARD. HER BOYFRIEND BELOW THE CHAIR AWAITS HIS TREAT, AND FINALLY SHE LETS RIP A STREAM OF THICK, BROWN DIARRHEA RIGHT ONTO HIS FACE. THEN WE GET SOMETHING REALLY SPECIAL: A MAN DRESSED AS A CLOWN SITS IN A FOLDING CHAIR IN A GARAGE. THE MAN LOOKS TO BE MIKE PATTON HIMSELF. THE FOOTAGE IS CHOPPY, WITH LOTS OF GLITCHES AND ROLLING VIDEO. HE STARTS TO LOOK REALLY FREAKED OUT AND PUTS A GUN TO HIS HEAD. THEN WE GET MORE VAGINA PIERCING, A CLIP FROM THE BRITISH BLACK COMEDY **HOW TO GET AHEAD IN ADVERTISING**, VIOLENT SEQUENCES FROM **GOODFELLAS**, AND THEN THE PATTON/CLOWN FINALLY PULLS THE TRIGGER.

BEFORE YOU CAN CATCH YOUR BREATH BUD DWYER IS ON SCREEN YANKING THE .44 BULLDOG OUT OF THE MANILA ENVELOPE ALL OVER AGAIN. THIS TIME THE TREASURER'S SUICIDE IS IMMEDIATE. NO CHIT-CHAT OR EXPLANATIONS. JUST THE SKULL SHATTERING UNDER THE WEIGHT OF THE GUN PROPELLED INTO THE ROOF OF HIS MOUTH, BEFORE CUTTING TO THE TASTELESS "RAP VERSION" OF HIS DEATH THAT APPEARED IN THE **TRACES OF DEATH** TAPE. VIDEO **MACUMBA** THEN CONCLUDES WITH ALMOST UNDECIPHERABLE FOOTAGE OF WHAT SOUNDS LIKE A SHIT-EATING VIDEO, WHICH IS SO MANY GENERATIONS AWAY FROM THE SOURCE THAT THE CENTRAL TRACK IS EATEN AWAY.

UNLIKE THE AMOK VIDEO, PATTON'S COMPILATION GOES FOR THE THROAT. THERE IS NO REAL ATTEMPT AT COHESION OR NARRATIVE. THE CLIPS SEEM TO BE RANDOMLY LOPPED TOGETHER, WITH A BUILDING PACE OF SADISM AND GROSS OUT. BY THE TIME WE GET TO THE FINAL MONTAGE OF CLIPS, PATTON HAS HIT A RUMTUM AND STRIDE, LEADING UP TO THE DUEL SUICIDE OF BUD DWYER AND PATTON'S CLOWN. UNFORTUNATELY THERE IS NO ATTEMPT TO QUANTIFY THE FOOTAGE AFTER THAT. THE LOAD IS SPENT, SHOT MESSILY ACROSS THE TV SCREEN IN A MESS OF TORN FLESH AND BLOOD. CULTURE HAS COLLAPSED, AND THE APOCALYPSE IS ON THE RISE.

OTHER COMPILATION VIDEOS FROM THE EARLY 90S CAN BE

OH MY GOODNESS!

VIDEO MACUMBA IS THE VISUAL EQUIVALENT OF:



FOUND FLOATING AROUND THE UNDERGROUND, BUT THEY ALL OWE A DEBT TO THESE TWO PIONEERING TAPES. AMONG THE BEST ARE **VIDEOSCAMBLE #1** (MADE BY SCOTT HUFFINES OF THE INFAMOUS **ATOMIC TV**) WHICH IS MOSTLY NEWS CLIPS AND ODD HAPPENINGS, AS WELL AS POOP AND SHIT INSANITY, A HILARIOUS LOOP OF LONG DONG SILVER SPARKING WOMEN WITH HIS USELESS 1/8 INCH COCK, AND THE BEST MOMENT-- THE NOW INFAMOUS CRISPIN HELLION GLOVER "KICKING APPEARANCE ON LATE NIGHT WITH DAVID LETTERMAN.

AMONG THE WORST ARE THE FILM THEATRE SPONSORED TAPES **TV SPHINCTER** AND **CATHODE FUCK**. THE LATTER WAS OFTEN LAUNDED FOR SOME HARD-TO-FIND FOOTAGE OF PUBLIC IMAGE LIMITED PERFORMING ON **AMERICAN BANDSTAND** (EXPOSING THE HALLOWED TV SHOW AS THE SHAM IT WAS), WHILE TV SPHINCTER'S HIGHLIGHTS ARE AN ACTUAL PAP SMEAR AND VAGINAL EXAM. THE DVD OWNER FOOTAGE IS RECYCLED HERE FOR THE UNPULSED TIME, AND SOME 1950s TV COMMERCIALS ROUND OUT THESE TAPES. THE MOST INTERESTING THING ABOUT THIS DVD IS THAT THEY WERE COMPILED BY CHRIS GORE, WHO MARKETED THEM THROUGH HIS MAGAZINE FILM THEATRE FOR A WHILE BEFORE HE GOT INTO "LEGIT" VIDEO MARKETING AND DISPRO, AND BECAME A BIG ADVOCATE OF COPYRIGHT LAWS, AND SOUGHT TO KILL OFF THE VIDEO BOOTLEGGING INDUSTRY.

OTHER TAPES CAME ALONG SOON AFTER, SUCH AS MY OWN **MENTAL VAGRANCY** (WHICH FOCUSED MORE ON WEIRD COUNTER CULTURE EPHEMERA SUCH AS JOHN BOBBIT'S DICK SURGERY, LOST ROCK VIDEOS AND VARIOUS PUBLIC ACCESS PROMOS), AND THE APPARENTLY UNRELEASABLE TAPES FROM RANDALL PHILLIP--THE SAME GUY WHO INFAMOUSLY SENT OUT ISSUES OF HIS ZINE "FUCK" STEMPERD WITH HIS OWN SHIT. HIS TAPE IS SO FAR GONE THAT IT WOULD TAKE A WHOLE OTHER ARTICLE TO EVEN DISCUSS IT PROPERLY. RAMPANT RUCKUS, SEXUAL DEVIANCY (GUN FUCKING), AND PUPPET FOOTUSES (YES YOU READ THAT CORRECTLY) WILL GET RAVE REVIEWS FROM SOUL-HARDENED VIEWERS.

WHAT STARTED AS A WAY FOR LIVE-MINDED FANS OF THE BIZARRE AND UNUSUAL TO SWAP FOOTAGE QUICKLY BECAME A WAY TO MAKE A BUCK IN THE MID-TO-LATE 1990s, TRANSFORMING INTO TAPES SOLD ON LATE NIGHT INFORMERCIALS LIVE BANNED FROM TELEVISION AND THE LIKE. IT WAS THE EDITING WORK OF VIDEO MIXTAPE CREATORS THAT SET THE GROUND RULES THAT MANY COMPANIES TOOK TO HEART--AND TO THE BANK.

IN THE EARLY 2000s STRicter ENFORCEMENT OF AMERICAN COPYRIGHT LAWS MADE MAINSTREAM COMPILATION TAPES DIE OUT, BUT THE BEAUTY OF THE UNDERGROUND SCENE WAS THAT ANYONE WITH TWO VCR'S AND SOME POSTAGE COULD KEEP THE TRADITION ALIVE--WHICH BRINGS US TO TODAY.

WITH MORE AND MORE TV CHANNELS SHOWING CRAZIER AND MORE ESOTERIC PROGRAMMING, ONLINE VIDEO SHARING, AND THE MAINSTREAMING OF MIXTAPE CULTURE VIA HOBBY POPULAR WEBSITES SUCH AS YOUTUBE, LIVELERK, AND EPUCKT, THERE IS NO LIMIT TO THE OODLE PARITIES THAT CAN BE MIXED AND SAMOLED. ANYONE CAN DO IT. AND WITH TODAY'S NETWORKING CONNECTIONS VIA THE NET, FINDING OTHERS TO TRADE WITH AND SHARE YOUR MIXTAPE CREATIONS WITH HAS NEVER BEEN EASIER. DESKTOP EDITING AND BIT TORRENTS HAVE BREATHED A NEW LIFE INTO THIS MOVEMENT, AND IN THE LAST FOUR YEARS OR SO THE MIXTAPE HAS FOUND A WHOLE NEW GENERATION OF FANS.

JUST REMEMBER TO SAY THANKS TO ANDY AND MIKE PATTON ALONG THE WAY.

AH DO
DECLARE!

MIXTAPES
GOT ME
LAID!



BOUGIE SEZ:

THANKS TO ANDY FOR THE GREAT OVERVIEW OF THESE TWO SEMINAL UNDERGROUND ARTIFACTS--ON WHICH VERY LITTLE HAS EVER BEEN WRITTEN. WHAT WE WANTED TO DO WITH THIS PIECE WAS CAPTURE A SMALL PORTION OF THAT WILD ENERGY OF THE EARLY 90s MIXTAPE TAPPING SCENE, EVEN THOUGH IT WAS CLEARLY MOSTLY POPULATED BY LONELY VIRGINS LIVING IN THEIR PARENTS' BASEMENTS--WITH ONLY TWO VCR'S TO USE AS EQUIPMENT ON WHICH TO CREATE THEIR VHS "MASTERPIECES". KEEP IN MIND THAT ALL OF THIS WAS BACK BEFORE YOU COULD READILY FIND COOL GIRLS THAT WERE INTO HORROR MOVIES, POOP, AND COUNTER CULTURE INSANITY. IN THAT RESPECT, THE INTERNET SEEMS TO HAVE REALLY OPENED UP THAT BASEMENT WINDOW FOR MY PEOPLE, AND LED THEM TO THE PROMISED LAND.

BOUG'S MIXTAPE MEMORY

I WAS A LITTLE LATER TO THE GAME THAN ANDY WAS, AND MADE MY FIRST MIXTAPE IN 2000, ALTHOUGH MINE ACTUALLY SCREENED THEATRICALY! "A" IT WAS CALLED **THE ATOM STRIKES**, AND IT SCREENED AT THE BLINDING LIGHT THEATER HERE IN VANCOUVER ON AUG 25th 2000.

ACTION U.S.A.

(1989. DIR. BY: JOHN STEWART)

IN 1989 ONE OF HOLLYWOOD'S TOP STUNTMEN MADE HIS DIRECTORIAL AND SCREENWRITING DEBUT WITH A MOVIE ENTITLED "ACTION U.S.A.". JOHN M. STEWART'S STUNT CAREER SPANNED 18 YEARS, 2 BROKEN BACKS AND A BROKEN NECK, AND IT WAS WHILE RECOVERING FOR 6 MONTHS IN A WHEELCHAIR FROM ONE OF THESE DEVASTATING INJURIES THAT STEWART WROTE THE SCREENPLAY FOR WHAT HE HOPED WOULD BE HIS BIG BREAK. AFTER SHOOTING THE MOVIE IN WACO, TEXAS, JOHN RETURNED TO L.A. TO SCREEN HIS MOVIE ON THE WARNER BROS. LOT FOR A PRIVATE GROUP THAT INCLUDED SEVERAL PRODUCERS, FILM CRITICS, AND JOHN'S CLOSE FRIEND -- ACTRESS LINDA BLAIR.

AS STEWART RECALLS, WHEN THE LIGHTS WENT DOWN IN THE SCREENING ROOM, HE SUDDENLY GOT AN OVERWHELMING BUT FEELING THAT THE SCREENING WAS GOING TO BE A DISASTER AND QUICKLY GRABBED BLAIR AND HUSTLED HER OUT A SIDE DOOR. THE TWO THEN WANDERED OVER TO A NEARBY LIQUOR MART, AND PROCEEDED TO SHARE A SIX-PACK ON THE FIRE ESCAPE OUTSIDE THE STUDIO BUILDING.

JUST AS THEY WERE DOWNING THEIR LAST BEERS, ONE OF THE PRODUCERS CAME OUT ONTO THE FIRE ESCAPE TO TELL JOHN THAT NOT ONLY HAD THE AUDIENCE STICKED FOR THE DURATION, BUT THAT THEY WERE CLAPPING AND CHEERING THROUGHOUT IT! A FEW MINUTES LATER IN THE HALLWAY, PRODUCER RANMIE ADAMI HIRED STEWART TO DIRECT HIS NEXT DIRECT-TO-VIDEO PROJECT, A FILM CALLED CARTEL, STARRING MILES O'KEEFE.

DESPITE THIS INITIAL ENCOURAGEMENT -- MEANT, JOHN'S LITTLE ACTION MOVIE, WENT UNNOTICED THAT YEAR, AND FOR THE NEXT 20 YEARS AS WELL -- WHAT WITH ONLY A SMALL, POORLY DISTRIBUTED RELEASE APPEARING IN VHS BARGAIN BINS, ONLY IN LATE 2008 DID SOMEONE POST SOME CLIPS ON YOUTUBE.COM AND GRAB THE ATTENTION OF A HANDFUL OF ACTION FILM FANS WHO BEGAN TO SPREAD THE WORD. WHAT SOLD ME ON THINKING DOWN THIS MOSTLY FORGOTTEN GEM WAS A SHORT, ENTHUSIASTIC BLURB FROM WHOD.COM USER "BOZCARWILLIUM" POSTED THAT SAME YEAR:

"ONE OF THE GREATEST THINGS TO EVER HAPPEN TO ME WAS FINDING THIS FILM FOR SALE IN A CANNOPY VIDEO STORE (CALLED GRUNTZ) NEAR ATLANTIC BEACH, NC. WE PICKED IT UP ON THE WAY TO OUR WEEKEND ON THE BEACH. WE WATCHED IT ONCE THE FIRST NIGHT, TWICE THE NEXT DAY, AND ANOTHER FIVE TIMES IN THE MONTHS SINCE. "ACTION U.S.A." IS NOT THE BEST



ART BY THE AMAZING ADAM WILSON :
[HTTP://ADUBYA.LIVEJOURNAL.COM](http://ADUBYA.LIVEJOURNAL.COM)

MORE EVER, BUT IT IS, HANDS DOWN, THE MOST AWESOME! I WANT TO BUY THE RIGHTS TO THIS FILM AND PUT IT OUT ON DVD JUST SO OTHER PEOPLE CAN SEE IT. THE STUNTS ARE THE BEST I'VE EVER SEEN, AND THE DIALOGUE IS EVEN BETTER. YOU WILL NOT BELIEVE ROSS HAGAN'S ABILITY TO SPEND THE MOST WICKED ONE-LINERS WHILE DELIVERING BACKHANDED SLAPS."

INDEED, STEWART BOMBARDS THE AUDIENCE WITH 90 BLATANT MINUTES OF BLAZING FISTS, FALLS, JUMPS, CRASHES, EXPLOSIONS, VIOLENCE, AND MASCLINE WISECRACKS. THE DUDE CLEARLY LIVES AND BREATHEES STUNTS, AND PLAYS OFF EVERY STEREOTYPE KNOWN TO THE GENRE WHILE STRINGING VIEWERS ALONG THROUGH AN IRRATIONAL PLOT. THIS THREEDBARE NARRATIVE EXISTS ONLY TO PROVIDE PULSE-POUNDBING TESTICLE-SWINGING BONKERISM AGAINST A MIDWESTERN BEER SWILLING BUDDY COP BACKDROP. IT'S TOTALLY SWEET.

HOW THIS MANAGED TO GO UNDER OUR NOSES FOR SO LONG IS BEYOND ME. CONSIDER THE REDUNDANCY OF THIS (SORTA) LOST ACTION CLASSIC A REASON TO KEEP SEARCHING AND STAYING VIGILANT FOR RIGHTEOUS POOP. THERE IS ALWAYS MORE YOU DON'T KNOW ABOUT, NO MATTER WHAT KIND OF EXPERT YOU THINK YOU ARE!

VISIT JOHN STEWART'S SITE TO BUY ACTION USA ON DVD-R DIRECTLY FROM HIM!

WWW.HOLLYWOODSTUNTMAN.COM

JENNIE, Wife/ child



THE PAIRING OF B-MOVIE DIRECTOR JOHN LANDIS AND OSCAR WINNING CINEMATOGRAPHER VIMOND ZSIGMOND MADE FOR ONE OF THE ABSOLUTE FINEST '60S EXPLOITATION MOVIES IN THE SADIST (1963). BUT WHAT A LOT OF FANS OF THAT MOVIE DON'T KNOW IS THAT THIS TEAM-UP DID NOT END THERE. THESE TWO FILMMAKERS WOULD ALSO GO ON TO CREATE THE NASTY RABBIT (1964), RAT FINK (1965), AND A SUN-SOAKED LIL' TRICKER WITH AN APOCALYPTIC TITLE: JENNIE: WIFE/CHILD (1968).

BEVERLY LYNSTORD
AS "JENNIE"

IS EXPLOITATION DRIVE-IN ENTERTAINMENT WORTH WRITING HOME ABOUT -- BUT THE RAW AND GUTTY SENSATIONALISM OF THE FORMER WAS HERE BEEN REPLACED WITH GIMMICKY HILLBILLY SEX MELODRAMA.

A 20 YEAR OLD BLONDE "RIVER-BOTTOM" THAT NAMED JENNIE IS MARRIED OFF TO AN ELDERLY FARMER NAMED ALBERT, AND IS FORCED TO PERFORM HER WIFELY DUTIES WITH A GRIMACE. SHE LOOKS TO MAKE THE LUNKHEAD FARM STUO TO PROVIDE AN ESCAPE FROM THE BOREDOM AND SATISFACTION OF HER YOUNG WHITMAN LOINS, BUT WHEN OL' AL DISCOVERS WHAT'S GOING ON IN THE HAY LOFT HE GOES BONKERS AND CHAINS THEM IN THE CELLAR -- AND PREPARES TO BURY THEM ALIVE. DESPITE THIS LORID SYNOPSIS I SHOULD ADD THAT THERE IS ACTUALLY VERY LITTLE OF THE EXPECTED VIOLENCE AND NUDITY, BUT THE FILM ITSELF IS SO ENTERTAINING AND WELL MADE, YOU BARELY NOTICE.

SIMILAR IN SCOPE TO RUSS MEYER'S MADHONENY, THIS SIMPLE NICKSPOTATION SHIT-KICKER IS MY FAVOURITE OF ITS GENRE, AND ITS OUTSTANDING ORIGINAL SOUNDTRACK (RELEASED ON TOWER RECORDS UNDER THE FILM'S AKA: ALBERT PECKINGPAPA'S REVENGE -- AND FEATURING DAVE ALLEN AND THE ARROWS, DON EPPERSON, JIMMY AUGUST, AND LYDIA MARCELLE SQUEAKING OUT THE ADORABLE LYRICS OF "MY BIRTHDAY SUIT") ONLY BETTERS IT BY ADDING TO ITS REPEAT-WATCHABILITY. THE SOUNDTRACK IS PARTICULARLY ENDEARING IN HOW THE ACTION ON-SCREEN IS EXPLAINED AND INTERPRETED BY THE LYRICS IN EACH WACKY LITTLE DITTY -- WHICH HAVE SINCE FOUND REGULAR ROTATION ON MY IPOD.

-BOULEE



ONE OF THE MOST ROMANTIC REAL-LIFE STORIES FROM THE ANNALS OF SEXPLORATION WOULD HAVE TO BE THE WORKING RELATIONSHIP AND MARRIAGE OF ARMANDO BO AND HIS LATIN-AMERICAN SEX-GODDESS ISABEL SARIL. DIRECTOR BO DISCOVERED THE BUXOM FORMER MISS ARGENTINA AND CAST HER IN MELODRAMATIC SEX MOVIES. IN FUEGO (1969), SARIL PLAYS A SLUT WHO SIMPLY CAN'T HELP HERSELF. NOW, PLENTY OF SEX FILMS HAVE AN "EXAGGERATED PATHOLOGICAL SEXUAL DESIRE", BUT FEW HAVE DISPLAYED ITS EFFECTS ON THE HUMAN PSYCHE IN SUCH A UNINTENTIONALLY FUNNY MANNER. PACKED WITH HUGE HAIR AND A MEMORABLY KITSCHY THEME SONG -- FUEGO IS AN UNFORGETTABLE ENTRY IN THE GENRE!

THE FINAL SIN (1977)

"ULTRA-RARE SHOT-TEST WITH A WHEELCHAIR BOUND PERVERT PLAYING SICK GAMES WITH HIS WIFE, KIDS, AND GUESTS. INCLUDES SOME GOOD OLD FASHIONED PUNTIME RAPE, BONDAGE, AND A DASH OF INCEST."

THAT PLOT SYNOPSIS ON THE CINEMA-DE-BIZARRE WEBSITE WAS ENOUGH TO CATCH MY ATTENTION AND ENTICE ME TO ORDER THIS XXX SHOT-ON-FILM OBSCURITY FROM MASTER PORNOGRAPHER, CECIL HOWARD -- AND AM I EVER GLAD I DID! THIS WAS OUTRAGEOUS, ENTERTAINING, GORGEOUSLY MADE, AND PERNY FROM BEGINNING TO END.

RICHARD STRONG, WHO I'D NEVER HEARD OF BEFORE, WAS AN ABSOLUTE REVELATION AS "DADDY," A FOUL-MOUTHED SICK FICK ON WHEELS WHO TOOTLES AROUND HIS MANSION BARKING DEMANDED DEMANDS AT HIS WIFE, TEENAGE DAUGHTER, AND STEP-SON AS THEY GEAR UP FOR AN INSANE ADULTS-ONLY EVENING OF "SEXUAL FUN AND GAMES." THIS WAS HIS ONLY STARRING ROLE, AND IT IS CERTAINLY A SHAME, BECAUSE RICHARD STRONG HAS ALL THE TWISTED LUNATIC CHARISMA OF A JAMIE GILLIS, A KEREDY COLT, OR A GEORGE PAYNE. THE SEQUENCE WHERE A MALE GUEST NAMED BUSTER IS HUMILIATED AND ABUSED BY LINDA WONG (WEARING A STRAP-ON) AS "DADDY" BELLOWS "FUUCK HIIIIIM !! FUUCK HIIIIIM !! " OVER AND OVER HAD MY EYES BUGGING OUT.

SCREEN MAGAZINE CALLED IT "A MINDBLOWING MAELSTROM OF VIOLENT INCESTUOUS EROTICA" AND I COULDN'T AGREE MORE.

AVAIL FROM: WWW.CINEMA-DE-BIZARRE.COM

WEIRD, HOT AND DEEP . . . WILL BE TALKED ABOUT FOR YEARS TO COME
--AL Smith/FUCK MAGAZINE

SEXUALLY
BEYOND
ANYTHING
YOU'VE
EVER
SEEN

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Super Quality



VIRGINIA (1983)

WHILE UNFAIRLY IGNORED BY MOST PORN CRITICS, SHAUNA GRANT'S ROLE IN THE EXCELLENT "VIRGINIA" WAS LAUDED BY AT LEAST ONE REVIEWER -- DRIES VERMEULEN, WHO WROTE THAT SHE "... ACCOMPLISHES A PERFORMANCE THAT IS SO EMOTIONALLY NAKED IT IS AT TIMES PAINFUL, EVEN EMBARRASSING TO WITNESS." PLAYING A TEEN COMING TO TERMS WITH HER DESIRE TO FUCK HER OWN FATHER, GRANT WAS NEVER BETTER THAN SHE WAS HERE, AND WOULD BE DEAD ONLY A YEAR LATER -- HER HEAD BLOWN AWAY BY A SHOTGUN BLAST AS SHE LAY IN BED IN PALM SPRINGS, CALIFORNIA. THE OFFICIAL METHOD OF DEATH WAS DETERMINED TO BE SUICIDE, BUT SOME FRIENDS AND INDUSTRY INSIDERS BELIEVE TO THIS DAY THAT FOUL PLAY WAS INVOLVED. R.I.P. SHAUNA, YOU ARE NOT FORGOTTEN.

EASY (1979, DIR. BY ANTHONY SPINELLI)

IF YOU COULD ADD UP THE AMOUNT OF GENTLEMAN'S RELISH GENERATED BY VIEWERS FOR JESSIE ST. JAMES THROUGHOUT HER TEN YEAR (1970-1988) PORN CAREER, I WOULDN'T BE SURPRISED TO FIND OUT THAT IT EQUATED AT LEAST A COUPLE OLYMPIC-SIZED SWIMMING POOLS. SHE WAS JUST THAT HOT. IN "EASY," THE SMALL CHESTED BLONDE GODDESS STARS AS KATE, A HIGH SCHOOL TEACHER WHO IS MANIPULATED INTO SUCKING OFF ONE OF HER HORNY MALE STUDENTS ONE DAY AFTER CLASS. ARRIVING HOME LATER, SHE'S RAPED AT KNIFEPOINT BY ONE OF HIS PALS, AN EXPERIENCE THAT PROVES TO BE HER LAST STRAW. WITH THE TASTE OF THE AGGRESSIVE YOUNG MAN'S BUTTHOLE STILL ON HER LIPS, KATE QUILTS HER JOB AND MOVES TO A NEW TOWN -- ONLY TO DISCOVER THAT SHIT FLOATS DOWNSTREAM. THE NEXT TIME SHE'S FORCED TO SUBMIT IS AT THE HANDS OF ANOTHER WOMAN (GEORGINA SPELWIN), WITH THE GIRL-ON-GIRL RAPE TRIUMPHING AS THE STANDOUT SEXING IN THE PRODUCTION.



SELF LOVING WITH BETTY DOBSON

BETTY AND PATENTS. THIS WAS A TOTAL HOOT. BETTY IS A COOL MIDDLE-AGED SUE JOHNSON-STYLE SEX-ADVICE AUTHOR AND SEX EDUCATOR WHO REALLY GOES ALL OUT IN THIS HOW-TO DOCUMENTARY. SHE'S VERY PRO-SEX, AND VERY, VERY INTO VAGINAS. I MEAN, THIS LADY IS MORE OBSESSED WITH PUSSY THAN ANY DUDE I'VE EVER MET.

"YOU'RE ALL MUCH TOO QUIET. ARE THERE ANY ORGASMS IN PROGRESS?"

ACTUAL
QUOTE

ANYWAY, IN SELF LOVING (USA, 1991), SHE AND A BUNCH OF OTHER NAKED MIDDLE AGED FEMINISTS SIT AROUND ON THE FLOOR IN A CIRCLE AND DISCUSS THEIR FEELINGS AND STUFF. THEN SHE SHOWS THEM ALL HOW TO MASTURBATE, AND HOW TO ORGASM. (CAN YOU IMAGINE HAVING TO TEACH MEN HOW TO DO THIS? NAHA!); AND THEN SHE CHECKS OUT THEIR TWATS. THERE IS ONE PART WHERE SHE AND THE LADIES ARE ALL CROWDED AROUND THIS ONE SPLEAYED HAIRY CUNT, AND SOMEONE EXCLAIMS THAT THE PUSKY LOOKS JUST LIKE MERVIN STRIPP!

DESPITE ALL THE MASTURBATING
AND NUDDY, THIS ISNT PORN
(I DEFY ANYONE TO JERK OFF
TO IT, ACTUALLY) BUT THIS
VIDEO IS CERTAINLY JAW-
DROPPING AND AWESOME.
THE CONCEPT AND EXECUTION
WITH WHICH IT WAS EXECUTED
HAD ME MAKING FUN OF THIS FROM
THE ONSET, BUT BY THE END I WAS
LIKE, "BETTY DODSON IS MY NEW HERO,
MOM."

I LIKE THIS AMAZON.COM CUSTOMER REVIEW BY "CRICE" IN PORTLAND:

"A LOT OF THE DVD WAS OF SEVERAL NAMED WOMEN LAYING AROUND IN A CIRCLE MASTURBATING THEMSELVES INTO A FRENZY. THIS WAS THE FIRST TIME I'D SEEN SOMETHING LIKE THIS, AND WHILE I DON'T CONSIDER MYSELF A PRUDE, THIS WAS A BIT MUCH FOR ME."

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DROP BY AND BROWSE.



DEEP INSIDE BRUGES

CATCHING UP WITH BELGIAN PORN HISTORIAN, DRIES VERMEULEN

STRAIGHT OFFA THE MEAN STREETS OF BRUGES, BELGIUM, DRIES VERMEULEN HAS BEEN WOVING CLASSIC PORN NERDS FOR A FEW YEARS NOW WITH HIS INSIGHTFUL IMDB.COM COMMENT-REVIEWS WRITTEN UNDER THE ALIAS OF "DIRTY MOVIE DEVOTEE." PERHAPS AN ODD PLACE TO REEK HIS ENCYCLOPÆDIC KNOWLEDGE OF OLD TIME FILTH, THE IMDB COMMENT SECTION IS USUALLY A GARBAGE CAN OF DRIVEL AND FRAGMENTED IDIOTY SPILLING FROM THE KEYBOARDS OF NITWITS, BUT DIRTY DRIES JUST FLIES IN THE FACE OF CONVENTION. SHIT, THE FACT THAT HE'S A GAY MAN REVIEWING HETERO FUCK-FLUCKS JUST CEMENTS THAT FACT.

DRIES HAS BEEN FREQUENTING PORN THEATRES IN HIS NATIVE BELGIUM EVER SINCE THE EARLY '90S, WHEN, AT THE SHOCKING AGE OF 14, HE TOOK THE 15 MINUTE TRAIN RIDE FROM BRUGES TO THE NEARBY COASTAL TOWN OF OSTEND FOR HIS DIRTY MOVIE HOUSE INITIATION AT THE PARIS THEATRE. AN OLD BUT REASONABLY WELL MAINTAINED CINEMA, THE PARIS PLAYED FAMILY FILM RERUNS DURING SUMMER AND THE HOLIDAYS, AND LET THE PERVERY OSTEND RAINCOATERS SPANK IT TO SKINFUCK DOUBLE BILLS THE REST OF THE YEAR. HIS FIRST EXPERIENCE CONSISTED OF RON SULLIVAN'S SMOKIN' HOT **THE BUDDING OF BRIE** AND WES EMERSON'S ENDEARINGLY LUDICROUS **STARSHIP EROS**. SADLY, BOTH MOVIES WERE SNIPPED OF THEIR MORE EXPLICIT CONTENT, WHICH COULD NOT BE SHOWN IN BELGIUM THEATRICALY UNTIL THE EARLY 1990s.

THE PARIS AND ALL THE OTHER OLD SCHOOL PORN HOUSES IN THE AREA ARE PREDICTABLY GONE TODAY, BUT DRIES INFORMS ME THAT AMAZINGLY, THERE IS STILL ONE OPERATIONAL ADULT CINEMA SHOWING FILM PRINTS IN THE COUNTRY'S CAPITAL OF BRUSSELS. THE "ABC CINEMA" ON THE BOULEVARD ADOLPHE MAX HAS A WEEKLY ROTATING DOUBLE BILL OF GOLDEN AGE CLASSICS ALONGSIDE CHEAPO '80S FRENCH-MADE XXX FARE. HE MENTIONS ALSO THAT THE MOVIE HOUSE IS FAIRLY DEVOID OF SLIPPERY MAN-GRAB THAMBS TO AN INDUSTRIOUS CLEANING WOMAN WHO SCRUBS THE WHOLE PLACE TOP TO BOTTOM WITH BLEACH EVERY SINGLE DAY, AND TOOK NOTE OF RELATIVELY DISCREET GAY SEX TAKING PLACE MOSTLY IN THE FRONT AND BACK ROWS. PLUS: THERE ARE PRETTY DECENT STRIPPERS DOING THEIR THING EVERY HOUR, AND THE GIRL CHANGES ALONG WITH THE WEEKLY PROGRAM!

EDITED FOR SPACE, HERE IS JUST A SAMPLING OF SOME OF DRIES' DELIGHTFUL REFLECTIONS ON THE WURLO WORLD OF CLASSIC XXX PORN:

SEX WORLD (1978)

DEPENDING ON MY MOOD, **SEX WORLD** IS FOREVER VYING FOR MY TOP SPOT WITH THE DANCERS AND NOTHING TO HIDE AS THE LATE SAM WESTON'S FINEST FILM. LIKE THOSE OTHER TITLES **SEX WORLD** STANDS AS AN ADULT CLASSIC THAT TRULY SEEMS TO HAVE EVERYTHING GOING FOR IT.

'WESTWORLD'
was for children,
'FUTUREWORLD'
was for
teenagers,
but
'SEXWORLD'
is for adults!



ESSEX FILMS PRESENTS

SEX WORLD

THE ULTIMATE RESORT

LESLIE BOWLE • SHARON THORPE • OLIVIE WEST • AMBER HUNT

BELGIAN FACTOIDS:

BELGIUM MAKES OVER 5 HUNDRED VARIETIES OF BEER, AND WERE THE ORIGINATORS OF FRENCH FRIES. THEY ALSO TOTALLY LOVE WAFFLES!



ROCKE 2009

THE SCREENPLAY, CONSISTING OF INTERTWINING STORYLINES INVOLVING A LARGE GROUP OF EXCEPTIONALLY WELL-PLAYED CHARACTERS, IS RICH WITH INCISIVE OBSERVATION. PRODUCTION VALUES ARE ON PAR WITH ANYTHING POURING OUT OF MAINSTREAM STUDIOS AT THE TIME, AND THE EDITING IN PARTICULAR COULD VERY WELL BE THE VERY BEST EVER WITNESSED IN THE ADULT FIELD. HOLDING IT ALL TOGETHER IS WESTON'S SUBTLE GUIDANCE, PICKING OUT TINY DETAILS THAT THROW A WHOLE NEW LIGHT ON A DRAMATIC SITUATION AND TEASING ONCE-IN-A-LIFETIME PERFORMANCES OUT OF A SUPERSTAR CAST.

AS ADS PROCLAIMED AT THE TIME OF THE FILM'S ORIGINAL RELEASE, **SEX WORLD** PICKS UP WHERE POP SCIENCE FILMS **WESTWORLD** AND **FUTUREWORLD** LEFT



the
best places
are the
**Soft
Places**

starring
ANNETTE HAVEN
and
PHIL TOBIAS

Written and Produced by WILLIAM DANCER
Directed by MRAY HAMILTON in Associate COLONY



SHOT PORNO FEATURES OF THE '70s. RICH VIBRANT COLOURS AND STRIKING COMPOSITIONS ABOUND, COURTESY OF VETERAN CAMERAMAN RON GARCIA, HIDING BEHIND THE "RAIN VICKERY" MONIKER AS WAS HIS CUSTOM ON HARDCORE ENDEAVOURS. AS A RESULT, GLAMORPUSS ANNETTE LOOKS HER ABSOLUTE BEST IN EVERY SINGLE FRAME, TO SAY NOTHING OF HER PICTURE-PERFECT BACK, AS EYE-POPPING A PENDULOUS PAIR AS HAS EVER SWUNG ITS WAY ACROSS THE BLUE SCREEN.

NEVER SO DEEP (1981)

THIS PROVIDES A RETURN TO THE BURLESQUE TERRITORY DIRECTOR DAMIANO EXPLORED IN HIS EARLIER, LESS PRETENTIOUS WORK LIKE MEATBALL AND --DUH!-- DEEP THROAT. HERE, PRIVATE EYE GINGER TRAVEHEART (FAN FAVOURITE LONI SANDERS) AND SIDEWICK SAM STRONG (HER THEN REAL LIFE HUSBAND MIKE RANGER) ARE SUMMONED TO THE MANSION OF GIRLIE MAGAZINE MAGNATE HUGE HEFFER (VETERAN PERFORMER PAUL THOMAS) WITH THE ASSIGNMENT TO TRACK DOWN A GIRL HE MET ONE DRUNKEN NIGHT. ALL HE REMEMBERS IS THE BUTTERFLY TATTOO ON HER BUTT, AND HER UNCANNY ABILITY TO DOWN GREAT LENGTHS OF THE MALE SEX ORGAN. THIS ZANY PREMISE TAKES OUR HEROES TO THE SEAMIER SIDE OF SAN FRANCISCO IN THE EARLY '60s, WITH ALL SORTS OF HOT ACTION ALONG THE WAY.

AS GINGER GOES UNDERCOVER, TRYING TO LAND

THE ALWAYS STUNNING HAVEN STARS AS WEALTHY WIDOW MONIQUE, WHOSE LESS THAN ADORING HUSBAND HAS SET HER A NUMBER OF SERIOUSLY TWISTED SEXUAL TASKS TO FULFIL IF SHE IS TO TOUCH HER INHERITANCE -- A PLOT THAT FORESHADOWS GINGER LYNN'S PLEASURE HUNT MISADVENTURES. BELIEVING HIS WIFE TO BE A FRIGID GOLD-DIGGER, THE SICK BASTARD IS WELL-BENT ON REVENGE, EVEN IF ONLY EXERCISED FROM BEYOND THE GRAVE, UNDER SUPERVISION BY ATTORNEY PAUL THOMAS. PRIM 'N' PROPER MONIQUE IS FORCED TO COMMIT ALL SORTS OF SEMI-DEGRADING ACTS FOR PROFIT, INCLUDING PUBLIC MASTURBATING IN THE BACK OF A CAB, STICKY SAPPIC EXPLORATIONS AT THE MASSAGE PARLOUR, AND DUAL HAND JOBS IN A SORDID SINGLES BAR.

THE MOST SURPRISING THING IS THE GENEROUS AMOUNT OF SLEAZE WHICH WAS UNUSUAL FOR THE USUALLY TASTEFUL ANNETTE HAVEN. MONIQUE'S MILD MAYLING OF AN ORIENTAL MASSEUSE (DANA LEIGH) IS PRECEDED BY A PASSIONATE TRYST BETWEEN A BEARDED BLOKE AND A VERY PRETTY TRANSEXUAL, WITH NO STINTING ON THE MUTUAL ORAL GRATIFICATION. EVEN MORE ASTOUNDING IS THE ELABORATE SINGLES BAR SEQUENCE FILLED WITH (WAY TOO) REAL-LOOKING EXTRAS SUCKING AND FORNICATING THEIR DESPERATE LITTLE HEARTS OUT.

WATCH FOR AN ENDING THAT FINDS A LIBERATED MONIQUE IN BED WITH PAUL THOMAS FINDING NEW AND EXCITING WAYS TO DEAL WITH HER HUSBAND'S ASHES! MONUMENTALLY STRANGE PLOT TWISTS ASIDE, THIS STANDS AS ONE OF THE MORE ARTISTICALLY

YOU HAVE SEEN DEEP THROAT... NOW SEE
THE SURGERY'S DELICATE AND DEEPEST SEXUAL EXPERIENCE

GERARDO DAMIANO PRESENTS

**NEVER
SO
DEEP**

Look for DEEP (1981) in the

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THE LEAD IN A PERSONAL HYGIENE INFOMERCIAL (!) BY PLEASEING BOTH DIRECTOR AND SPONSOR MIKE HORNER, HEF TRIES TO TAKE HIS MIND OFF THINGS WITH THE HELP OF MISS NOVEMBER (HONEY BLONDE LISA THATCHER) WHO STAGES A TRYST WITH FELLOW MISSES MAY AND DECEMBER. THE SCENE USES ARTFUL LIGHTING AND COMPOSITION -- OBSCURING THE LADIES' FACES WHILE HIGHLIGHTING CERTAIN OTHER PARTS OF THEIR ANATOMY.

DAMIANO THROWS IN SO MANY LITTLE FUNNY BITS OF BUSINESS THAT IT'S VIRTUALLY IMPOSSIBLE TO PROPERLY SUMMARIZE THIS FLICK WHILE EXERCISING BREVITY, BUT REST ASSURED THAT YOU'LL BE ENTERTAINED AS WELL AS ABUSED THROUGHOUT THE ENTIRE BRISK RUNNING TIME. THE CAMERA WAS MANNED ONCE AGAIN BY "HARRY FLECKS", I.E. REAL HOLLYWOOD ALUMNUS JOAO FERNANDEZ, SO YOU CAN BET YOUR REAR END THE MOVIE LOOKS LIKE A MILLION DUCKS WITH CAR RIDES ACROSS TOWN AND HANG-GLIDING FOOTAGE SUPPLYING PRODUCTION VALUE. WHAT YOU SEE IS WHAT YOU GET, CONTRARY TO A LOT OF DAMIANO'S MORE AMBITIOUS STUFF LIKE **ODYSSEY** OR **STORY OF JOANNA**, AND THAT IS FUN!

HOT LEGS (1979)

FORMER PLAYBOY MODEL GAIL PALMER GRANTED HER "REAL WORLD CREDIBILITY" TO THE ADULT INDUSTRY BY PRODUCING AND ON OCCASION ALLEGEDLY DIRECTING (AS IS THE CASE WITH THE **CANDY** MOVIES) SEVERAL HIGH PROFILE, BIG BUDGET XXX EPICS AS THE SWINGING 70s GAVE WAY TO THE ECOTISTICAL 80s. MANY OF THESE WERE MADE -- REGARDLESS OF WHAT THE CREDITS SOMETIMES CLAIMED -- BY VETERAN FILMMAKER BOB CHINN, WHO HAD PUT THE FORMIDABLE JOHN C. HOLMES THROUGH HIS PACES IN THE LONG-RUNNING **JOHNNY WARD** SERIES, SHOWING THE ROPES TO AN UP N' COMING ACOLYTE NAMED JEFFREY FAIRBANKS. THE LATTER WOULD OF COURSE GO ON TO HELM HIS OWN LINE OF INSTANT CLASSICS INCLUDING **AMERICAN PIE**, **EXPOSED**, AND THE VASTLY UNDERATED **WILD DALLAS** **HONEY**.

THE PLOT OF **HOT LEGS** IS MERCIFULLY SIMPLE AND FALLS SQUARELY INTO THE "FUN N' FLUFF" CATEGORY, WITH BELEAGUERED ADVERTISING EXEC MORT (EXPERTLY ESSAYED BY A SUITABLY HOPPED-UP RICHARD RACHELLO, AKA "DEWEY ALEXANDER") DOING HIS DARNDEST TO BEAT THE DEADLINE ON THE **HOT LEGS** PANTYHOSE CAMPAIGN. OF COURSE, EVERYONE GETS IN THE WAY, MAKING FOR THE MOVIE'S SUPERBLY STAGED AND -- IN MY NOT-SO-HUMBLE OPINION -- EXTREMELY EROTIC SEX SCENES. MODEL JESIE ST. JAMES (THE LATE SAM WESTON'S FAVORITE ACTRESS) GETS THE BALL ROLLING BY BEING LATE FOR A PHOTO SHOOT, COURTESY OF BLAIR HARRIS (BILLED HERE AS "DAVID BLAIR") AND HIS IMPRESSIVE LOVEMAKING SKILLS.

THOUGH I'M A GAY MAN AND SHOULD THEREFORE HAVE NO LOGICAL USE FOR SUCH SHENANIGANS, I'VE ALWAYS CONSIDERED JESIE PARTICULARLY EFFECTIVE IN SAME SEX ENCOUNTERS, AND SHE CERTAINLY DOESN'T SHOOTPOINT IN HER DELICIOUS DIRT WITH LOVELY LISA SUE COREY, CLASSY BRUNETTE DELANIA RAFFINO (AN ACCOMPLISHED ACTRESS) IS PRETTY MUCH WASTED HERE AS THE PROPRIETRESS OF THE **HOT LEGS** COMPANY WHO TAKES PART IN THE FILM'S SINGLE THROUWHAWY NOOKIE NUMBER WITH SAILBOAT CAPTAIN SON MARTIN. GENRE MAINSTAY SHARON WINE (WHOSE CAREER HAS NOW OFFICIALLY EXCEEDED THE THREE DECADE MARK!) FARES WAY BETTER IN A ROMANTIC FANTASY

PLAYBOY was there while it was being made. AND YOU read about it.
AT LAST YOU CAN SEE IT!

ILLUSIONS OF A LADY

Starring
ANDREA TRUE
A Film by JONAS MIDDLETON

UNDOUBTEDLY OFFERS ALL THAT A SEX BUDDY MIGHT FANTASIZE!
—Adrienne Victor, VARIETY

"HIGH VOLTAGE SENSUALITY! ANDREA TRUE'S ATTRACTIVENESS AND GOOD LOOKS—ALWAYS A TURN ON, HAVE BEEN COMBINED WITH ACTING PROMISES." —J. Gaudin

"THE FIRST 'X' WITH A GENUINE ELEMENT OF SUSPENSE." —GENESIS

COLOR & ADULTS ONLY

WITH PHOTOGRAPHER PAUL THOMAS, A SEQUENCE SINGLED OUT BY LATE CARNAL CRITIC JIM HOLLIDAY AS THE MOST TENDER AND LOVING SEX SCENE EVER CAPTURED ON FILM... AND I'M NOT ABOUT TO ARGUE WITH MY SPIRITUAL MENTOR ON THAT ONE!

A DISCO ROLLERSTATING FANTASY ALL BUT SCREAMS OUT ITS 70s ORIGINS, AND WAS THEREFORE SECURED ITS PLACE IN THE HEART OF THIS OLD CODGER. THE GUY IS EASILY IDENTIFIABLE AS THE NOTORIOUS SWITCH-HITTING STUD R.J. REYNOLDS, AND HE'S PAIRED WITH LITTLE-SEEN VIXEN PENELOPE JONES -- IN HER ONLY HETERO FOOTAGE.

HOT LEGS TYPIFIES THE KIND OF ADULT MOVIE THAT SEPARATES THE TRUE AFICIONADO FROM THE VIBRAGE-TAKING APOLOGIST. IT HAS A CUTE, PREDICTABLE LITTLE STORY THAT KEEPS THE ACTION MOVING AT NEAR BREAKNECK SPEED. PRODUCTION VALUES BEFITTING ITS MAKERS' LOFTY REPUTATIONS (THE BRIGHTLY COLOURED HUES CONJURED UP BY THE LATE WEN GIBBS' EXPERT CINEMATOGRAPHY POP RIGHT OFF THE SCREEN), AND YET IT IS CLEARLY THE SEX AND THE LEGENDARY BORN PERFORMERS MAKING IT THAT ULTIMATELY PUSH THIS UNASSUMING LITTLE GEM THROUGH THE ROOF.

WORLD PREMIERE

"YEARS BEST HIGH-CLASS ADULT FILM!"
—FARTNER MAG

Hot Legs

Starring JESIE ST. JAMES

PLUSSCOT & CINEMA
THE COULES COURT THEATRE

8 NIGHTS OF ADULTS
\$10 OFFICE SEATS \$12.50 • \$18 LOBBY SEATS
CONTRACTED PERFORMANCE

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ILLUSIONS OF A LADY (1974)

IN ORDER TO RAISE FUNDS FOR HIS AMBITIOUS THROUGH THE LOOKING GLASS (AS IDIOSYNCRATIC A GENRE FILM AS CAN BE IMAGINED) JONAS MIDDLETON BASTARDISED AN R-RATED SCRIPT HE ALLEGEDLY WROTE WITH THEN GIRLFRIEND CHRISTA HELM--THE TRAGIC STARLET WHO STARRED IN GERARD DAMIANO'S OFFBEAT HORROR FLICK **LEGACY OF SATAN**, AND WHOSE 1977 MURDER HAS NEVER BEEN SOLVED. CUTTING OUT HUGE CHUNKS OF EXPOSITORY DIALOGUE TO ACCOMMODATE THE ADULT INDUSTRY'S "COMMERCIAL SCENES" MADE FOR

SOMETHING OF A BEWILDERING CURIO, YET THIS MOVIE REMAINS UTTERLY BEQUILING AS MUCH FOR WHAT IT LEAVES OUT AS FOR WHAT IS PROPERLY EXPLAINED AWAY.

PROVING HER COMMANDING PERFORMANCE IN SAM WESTON'S SUBSEQUENT **THE SEDUCTION OF LYNN CARTER** WAS NO FLUKE, DISCO DINA ANDREA TRUE (WHO HAD A TOP TEN HIT WITH "MORE MORE, MORE" IN 1976) CHEWS UP THE SCENERY ALONG WITH MUCH OF THE SUPPORTING CAST AS DR. MIRANDA WOOLF, A RENOWNED PSYCHOLOGIST WHO HAS INVITED A NUMBER OF SEXUALLY DYSFUNCTIONAL PATIENTS TO HER BEACH-SIDE RETREAT FOR THE WEEKEND. OPENING FLASH BACK FOOTAGE HINTS AT PARENTAL ABUSE SUFFERED BY THE GOOD LADY DOCTOR, SUGGESTING THAT NOT ALL MAY BE WELL INSIDE HER POSSIBLY DELUSIONAL MIND. AIDED BY ASSISTANT DAVEY JONES, WOOLF KICK-STARTS THE MIND GAMES BY ORDERING HER GUESTS TO REMOVE THEIR UNDERWEAR AND EXPERIMENT, NATURALLY LEADING TO THE MOVIE'S MANY WELL-DONE SEXUAL SCENARIOS.

DISCO QUEEN ANDREA TRUE GETS VERY FUNKY IN "ILLUSIONS OF A LADY"

AL LEVITSKY (AKA "ROGER CRANE") PLAYS HALF OF AN UNHAPPILY MARRIED COUPLE WITH LOVELY MICHELLE MAGARINE. APPARENT ONE SHOT WONDER MARTINE GAY TORTAYS TRALA THE PREDATORY LESBIAN (BACK WHEN THEY WERE ALL PERCEIVED AS SUCH). THEN THERE IS HELEN (SOMETIMES MARY) MADIGAN, WHO APPEARS AS YET ANOTHER HAPPY GO LUCKY HIPPIE CHICK (UNDOUBTEDLY BECAUSE THAT WAS WHAT SHE ALWAYS LOOKED LIKE), AND EVEN OCCASIONAL CARNAL CLASSIC WATCHERS WON'T MISS JAMIE GILLIS AS A CROSS-DRESSING MAMA'S BOY NAMED STUART.

THIS MOTLEY BUNCH STEADILY CAREENS OUT OF CONTROL, CULMINATING WITH GROUP THERAPY GONE QUITE MAD AS MIRANDA IS MAULED BY ONE PATIENT AFTER THE OTHER, IMAGINING GORNY MUTILATION IN THE PROCESS. THIS ALL FOLLOWS IN THE WAKE OF AN UTTERLY DERANGED KITCHEN SEQUENCE THAT HIGHLIGHTS TRUE'S IMPRESSIVE ACTING CHOPS, AS SHE DELIVERS A FEVERED MONOLOGUE WHILST ABUSING HERSELF WITH BARDEN GREENS! A FINAL FROZEN IMAGE OF THE DAZED DOCTOR STUMBLING INTO THE SURF AS HER GUESTS ARRIVE (SUGGESTING THAT EVERYTHING HAS TAKEN PLACE WITHIN THE CONFINES OF HER SICK PSYCHE) PROVIDES A HAUNTINGLY BEAUTIFUL CAPPER TO THIS UNSUNG LITTLE GEM.

RUN NIGGER RUN 1974, AKA: THE BLACK CONNECTION

A ONE-HIT-WONDER GROUP WHO CLIMBED HALFWAY UP THE CHARTS IN 1969 WITH A SINGLE CALLED "BLACK PEARL", CHECKMATES LTD. MANAGED TO PARLAY THEIR 5 MINUTES OF FAME IN THE R&B MUSK SCENE INTO A STARRING ROLE IN A VERY LOW BUDGET AND MOSTLY FORGOTTEN BLAXPLOITATION MOVIE CALLED "RUN NIGGER RUN". SET IN LAS VEGAS BEFORE IT WAS RADICALLY DISNEYFIED FOR THE FAT, BLOATED TOURISTS OF THE WORLD, THE PLOT PLOTS THE BAND AMONGST JIVE-ASS MOBSTERS, NAKED BITCHES, COCAINE, DIRTY MONEY, AND VIOLENT HITMEN. I ESPECIALLY LIKED THE CHUBBY MAN DOING REALLY TERRIBLE KUNG-FU MOVES AND THE NAKED WHITE JUNKIE WITH THE BIG RIGHTIOUS SHOWGIRL HAIRDO SPOUTING THE MEMORABLE LINE: "I'M MURDIN", AND IT AINT FOR THAT BIG BEAUTIFUL BLACK DONG OF YOURS. YOU READ ME?"

AS AMAZING AS THAT ALL SOUNDS ON PAPER, I CAN'T REALLY GIVE "RUN NIGGER RUN" THE C.S. ENDORSEMENT OF AWESOME. IT'S JUST WAY TOO CHEAPLY MADE AND SLOW FOR TOO MUCH OF ITS RUNTIME, ALTHOUGH GETTING TO SEE THE VEGAS STRIP BACK IN ITS DINEY, UGLY 70s HENDRY WAS ADMITTEDLY A TREAT AND WENT SOME WAY TOWARDS ENDERING THE FILM TO ME.

AVAIL. FROM: WWW.SOMETHINGWEIRD.COM

WHAT'S WRONG WITH THE BLACK MAN WINNING FOR A CHANGE?

HARRY NOVAK presents
THE BLACK CONNECTION
RUN NIGGER RUN
...RUN

FILMED IN COLOR
IN LAS VEGAS



STARRING THE CHECKMATES LTD.

CINEMA SEWER'S TOP 100 FILMS OF THE DECADE BY ROBIN BOUCHE

MOVIES MUST HAVE HAD A THEATRICAL SCREENING TO QUALIFY -- WHICH IS WHY THERE ARE NO XXX DVD TITLES. THEY ARE ALL 'MUST SEE'S', REGARDLESS OF THEIR RANKING.

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| 100. THE DESCENT | U.K. | 2005 |
| 99. BUG | USA | 2006 |
| 98. CLOUDY WITH A CHANCE OF MEATBALLS | USA | 2009 |
| 97. WENDY AND LUCY | USA | 2008 |
| 96. ONG BAK | THAILAND | 2003 |
| 95. JACKASS: THE MOVIE | USA | 2002 |
| 94. THE DEVIL'S REJECTS | USA | 2005 |
| 93. FREEZE ME | JAPAN | 2000 |
| 92. RAMBO | USA | 2008 |
| 91. 28 DAYS LATER... | U.K. | 2002 |
| 90. SLUMDOG MILLIONAIRE | U.K. | 2008 |
| 89. DARK DAYS | USA | 2000 |
| 88. KING KONG | NEW ZEALAND | 2005 |
| 87. FOUL KING | KOREA | 2000 |
| 86. KILL BILL (1 AND 2) | USA | 03/04 |
| 85. HELL HOUSE | USA | 2001 |
| 84. VINYL | CANADA | 2000 |
| 83. DONNIE DARKO | USA | 2001 |
| 82. SOUL POWER | USA | 2009 |
| 81. CROUCHING TIGER, HIDDEN DRAGON | HONG KONG | 2000 |
| 80. STORYTELLING | USA | 2001 |
| 79. THE CAT RETURNS | JAPAN | 2002 |
| 78. KUNG FU HUSTLE | HONG KONG | 2004 |
| 77. TYSON | USA | 2009 |
| 76. IN THE MOOD FOR LOVE | HONG KONG | 2000 |
| 75. HOOKERS AT THE POINT | USA | 2002 |
| 74. PONYO | JAPAN | 2008 |
| 73. THE BRIDGE | USA | 2006 |
| 72. DOGVILLE | DENMARK | 2003 |
| 71. REIGN OF FIRE | U.K. | 2002 |
| 70. FAHRENHEIT 9/11 | USA | 2004 |
| 69. ICHI THE KILLER | JAPAN | 2001 |
| 68. CHILDREN OF MEN | U.K. | 2006 |
| 67. TROUBLE THE WATER | USA | 2008 |
| 66. JONESTOWN: THE LIFE AND DEATH OF PEOPLES TEMPLE | USA | 2006 |
| 65. SYMPATHY FOR LADY VENGEANCE | KOREA | 2005 |
| 64. KING OF KONG: A FISTFUL OF QUARTERS | USA | 2007 |
| 63. THE TRIPLETS OF BELLEVILLE | CANADA | 2003 |
| 62. EAGLE VS. SHARK | NEW ZEALAND | 2007 |
| 61. PLANET TERROR | USA | 2007 |
| 60. THE WRESTLER | USA | 2008 |
| 59. L.O.T.R.: THE TWO TOWERS | NEW ZEALAND | 2002 |
| 58. THE INCREDIBLES | USA | 2004 |
| 57. MACHINE GIRL | JAPAN | 2008 |
| 56. MULHOLLAND DR. | USA | 2001 |

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| 55. ROMAN POLANSKI: WANTED AND DESIRED | USA | 2008 |
| 54. SYMPATHY FOR MR VENGEANCE | KOREA | 2002 |
| 53. SUSPICIOUS RIVER | CANADA | 2000 |
| 52. BOWLING FOR COLUMBINE | USA | 2002 |
| 51. A LONELY COW WEEPS AT DAWN | JAPAN | 2003 |
| 50. AMERIKIN SPLENDOR | USA | 2003 |
| 49. BORAT | USA | 2006 |
| 48. HARD CANDY | USA | 2005 |
| 47. THE DEAD GIRL | USA | 2006 |
| 46. REQUIEM FOR A DREAM | USA | 2000 |
| 45. ADAPTATION | USA | 2002 |
| 44. KITT: THE COOLEST YEAR IN HELL | USA | 2008 |
| 43. THE PRINCESS AND THE WARRIOR | GERMANY | 2000 |
| 42. INSIDE DEEP THROAT | USA | 2005 |
| 41. NEW TOKYO DELAPENCE: THE SLAVE | JAPAN | 2007 |
| 40. GRIZZLY MAN | USA | 2003 |
| 39. SHALIN SOCCER | HONG KONG | 2001 |
| 38. ETERNAL SUNSHINE OF THE SPOTLESS MIND | USA | 2004 |
| 37. THE MAN WHO WASN'T THERE | USA | 2001 |
| 36. TEKKONKINKREST | JAPAN | 2006 |
| 35. CALVAIRE | FRANCE | 2004 |
| 34. THE ROYAL TENENBAUMS | USA | 2001 |
| 33. RATATOUILLE | USA | 2007 |
| 32. THE FANTASTIC MR. FOX | USA | 2009 |
| 31. AMELIE | FRANCE | 2001 |
| 30. LOST IN TRANSLATION | USA | 2003 |
| 29. SAVE THE GREEN PLANET | KOREA | 2003 |
| 28. BAPPIKA | JAPAN | 2006 |
| 27. IRREVERSIBLE | FRANCE | 2002 |
| 26. O BROTHER WHERE ART THOU? | USA | 2000 |
| 25. SUEBAN BOY | JAPAN | 2006 |
| 24. DEATH PROOF | USA | 2007 |
| 23. MAN ON WIRE | USA | 2008 |
| 22. BACHI AND SSIPAK | KOREA | 2006 |
| 21. PUNCH DRUNK LOVE | USA | 2002 |
| 20. WALL-E | USA | 2008 |
| 19. THE ROAD | USA | 2009 |
| 18. THERE WILL BE BLOOD | USA | 2007 |
| 17. GHOST WORLD | USA | 2001 |
| 16. NOT QUITE HOLLYWOOD | AUSTRALIA | 2008 |
| 15. NO COUNTRY FOR OLD MEN | USA | 2007 |
| 14. BATTLE ROYALE | JAPAN | 2000 |
| 13. DEAR ZACHARY: A LETTER TO A SON ABOUT HIS FATHER | USA | 2008 |
| 12. OLD BOY | KOREA | 2003 |
| 11. CAPTURING THE FRIEDMANS | USA | 2003 |
| 10. WONDERLAND | USA | 2003 |
| 9. CITY OF GOD | BRAZIL | 2002 |
| 8. SEXY BEAST | U.K. | 2000 |

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| 7. KAMIKAZE GIRLS | JAPAN | 2004 |
| 6. MIND GAME | JAPAN | 2004 |
| 5. GUERRILLA: THE TAKING OF PATTY HEARST THE GRANDDAUGHTER OF NEWSPAPER MAGNATE WILLIAM RANDOLPH HEARST CAPTAPULATED INTO MAINSTREAM NOTORIETY IN 1974 WHEN, FOLLOWING HER KIDNAPPING BY THE SYMBIONESE LIBERATION ARMY, SHE JOINED HER CAPTORS IN ROBBING A BANK. THIS DOCUMENTARY BY ROBERT STONE USES ORIGINAL NEWS FOOTAGE TO JAW-DROPPING EFFECT. | USA | 2004 |
| 4. INGLOURIOUS BASTERDS PAYING DROOLING HOMAGE TO THE MACARONI-COMBAT SUBGENRE (A CLOSE RELATIVE OF THE SPAGHETTI-WESTERN) TARANTINO'S BASTERDS TUGS NUTS AS A JEWISH RAPE-REVENGE GOOD-OLIVER. THE HOLOCAUST BEING THE RAPE, AND HITLER AND HIS TOP OFFICERS BEING MESSILY BLOWN AWAY BEING THE REVENGE. | USA | 2004 |
| 3. TEAM AMERICA: WORLD POLICE MY PICK FOR THE BEST COMEDY OF THE DECADE, TEAM AMERICA IS ALSO THE ULTIMATE PUPPET ACTION FILM. I DARE SAY THAT NEARLY EVERY OTHER FILM THAT LINES UP BEHIND THIS COULD HAVE PASSED IT ON THIS LIST, HAD THE FILMMAKERS HAD THE COURAGE TO CAST PUPPETS INSTEAD OF HUMANS. JUST SAYIN'. | USA | 2004 |
| 2. SPIRITED AWAY NOT MUCH SLATHERING PRAISE LEFT TO LAUGH UPON THIS GEM THAT I HAVE NOT ALREADY DRIZZLED IN PREVIOUS ARTICLES AND REVIEWS, EXCEPT TO SAY THAT IF HAYAO MIYAZAKI EVER WANTS A HETEROSEXUAL WHITE MAN TO NUZZLE HIS BALLS AND NIBBLE THE TIP OF HIS 68 YEAR OLD WEEN, I'M RIGHT OVER HERE ON MY KNEES. | JAPAN | 2001 |
| 1. COCAINE COWBOYS TO GET THE BEST EFFECT FROM COCAINE COWBOYS, ONE MUST HAVE GROWN UP IN THE 80s, HAD SOME SORT OF AWARENESS OF THE MIAMI VICE PHENOMENON, AND BE THE KIND OF PERSON THAT GETS REALLY JAZZED BY INCREDIBLY WELL-MADE DOCUMENTARIES. TRACKING THE EARLY YEARS OF THE ILLEGAL DISTRIBUTION OF COKE IN THE MIAMI AREA, BILLY CORBEN'S FILM DOCUMENTS THE KIND OF CRAZY, VIOLENT TALES AND CHARACTERS THAT WOULD JUST BE TOO OVER-THE-TOP FOR FICTION. SPANNING A HASTILY-MADE AND FAR INFERIOR SEQUEL IN 2008, THE PLOT OF WHICH IS TOLD FAR MORE SUCINCTLY IN A SHORT FILM THAT APPEARS AS AN EXTRA ON THE DVD OF THIS FIRST INSTALLMENT. A MUST-SEE. | USA | 2006 |

WHAT WAS THE BEST YEAR? WELL 2000, 2002, AND 2008 EACH TIED WITH 12 EACH. AS FAR AS COUNTRIES GO, THE USA HAS 56 ENTRIES ON MY LIST, JAPAN HAS 14, AND KOREA AND THE U.K. HAVE 6 EACH. OF COURSE ALL OF THIS IS SIMPLY MY PERSONAL TASTE AND TOTALLY SUBJECTIVE, SO YOU SHOULD DEF MAKE YOUR OWN LIST. IT'S FUN! I KNOW 100 MAY SEEM LIKE A DAUNTING LIST TO COMPILE, BUT REALLY IT'S JUST A TOP 10 FOR EACH YEAR COMBINED, AND THAT ISN'T ALL THAT HARD TO PUT TOGETHER, IS IT?

FILMS I HAVE NOT SEEN AS OF THIS WRITING, BUT APPEAR TO HAVE A VERY GOOD CHANCE OF QUALIFYING ARE: LET THE RIGHT ONE IN, ANVIL, LITTLE CHILDREN, MARTYRS, WALK WITH BASHIR, BLACK DEVIL DOLL, BLACK DYNAMITE, NOTES ON A SCANDAL, SHUT UP AND SING, 25TH HOUR, AMERICAN PSYCHO, AHHH I'M SURE THERE ARE A BUNCH OF OTHERS. WHO SAYS ALL NEW MOVIES SUCK?! THERE IS MOUNTAINS OF GOOD STUFF -- YOU JUST GOTTA KEEP HUNTING FOR IT.

In **FROM THE ASHES**, New Yorkers Bob and Michele navigate the newly nuked ruins of their beloved Big Apple in Fingerman's satirical post-apocalyptic "speculative memoir." Foreword by comedian Marc Maron (of the popular podcast, WTF). Plus, over 25 pages of bonus material!

"Fingerman is a brilliant satirist, artist and mind. **FROM THE ASHES** made me laugh out loud. Awesome."
—Trey Parker (South Park)



Paperback: 176 pages
ISBN: 978-160010-600-2
\$19.99 US

BOB FINGERMAN'S **FROM THE ASHES** (A SPECULATIVE MEMOIR)



FOREWORD BY MARC MARON



MESSIAH OF EVIL IS THE GREATEST EARLY-1970'S SOUTHERN CALIFORNIA FRACTURED STONER MAGIC LOVECRAFTIAN BLOOD MOON ZOMBIE SLOW NIGHTMARE HORROR MOVIE EVER MADE.

SET IN THE SEASIDE TOWN OF POINT DUNE (BUT FILMED IN AND AROUND LOS ANGELES), THE PLOT REVOLVES AROUND ARLETTY'S SEARCH FOR HER MISSING FATHER AS THE TOWN SLIDES TOWARD AN APOCALYPTIC DOOM.

MESSIAH OF EVIL

by JOSH SIMMONS

THE FIRST TIME I SAW MESSIAH OF EVIL, IT DIDN'T PARTICULARLY BLOW MY NUTS OFF BUT IT'S THE KIND OF FILM THAT BURROWS SIBTLE AND SLOW INTO YOUR HEAD. MY BRAIN KEPT RE-PLAYING SCENES AND IMAGES WEEKS AND MONTHS LATER. EVENTUALLY, I PICKED UP ONE OF THE CHEAP SHIT VIDEO-TRANSFER DVDS ON AMAZON. ON SECOND VIEWING, I PROCLAIMED IT -----▶



MESSIAH OF EVIL WAS CREATED BY HUSBAND-WIFE TEAM WILLARD HUICK AND GLORIA KATZ, RECENT FILM SCHOOL GRADS-AND IN BETWEEN WORKING ON THE SCRIPT FOR AMERICAN GRAFFITI--THEY WERE OFFERED A SMALL BUDGET TO WRITE AND DIRECT A HORROR MOVIE. MONEY RAN OUT, THOUGH, AND THEY WERE NOT ALLOWED TO SHOOT AN ENDING. FURTHER, THEY DID NOT GET FINAL CUT, AND A NIGHTMARISHLY INAPPROPRIATE FOLK SONG (CALLED "HOLD ON TO LOVE") WAS SLAPPED OVER THE OPENING CREDITS. (HUICK AND KATZ WOULD GO ON TO WRITE TEMPLE OF DOOM AND WRITE AND DIRECT THE INCREDIBLE CRAFTASTROPHE HOWARD THE DUCK.)



THE FILM HAS MANY MEMORABLE ELEMENTS; THE CHARMS OF THE 3 MAIN FEMALE CHARACTERS; MICHAEL GREER'S WEIRD PORTUGUESE(?) DANDY; THE WICKEDIBLE MOVIE THEATRE AND GROCERY MARKET ZOMBIE ATTACK SCENES; THE ALBINO; ELSHA CASH, JR. AS "CHARLIE"; THE MURALS IN ARLETTY'S FATHER'S HOUSE; THE FANTASTIC PRODUCTION DESIGN BY JACK FISKE AND JOAN MOGANE, HAZY AND CREEPY SOUND DESIGN FEATURING THE RECURRING SOUNDS OF THE WIND AND SLOF, WHISPERY MOROSE VOICEOVERS, AND A GROOVY, CREEPING ELECTRONIC SCORE BY PHILLAN BISHOP; AND OFTEN LOVELY CINEMATOGRAPHY BY STEPHEN M. KATZ.

HOWEVER, MESSIAH OF EVIL IS PRETTY FLAWED. IT'S PARTIALLY A GOOD MOVIE BY ACCIDENT. THE HALF-FINISHED RANDOMNESS OF SOME OF THE SCENES AND OF THE ENDING, CHOPPY EDITING, AND OCCASIONALLY AWKWARD AND PRETENTIOUS BITS OF DIALOGUE AND PERFORMANCE ONLY SERVE TO ENHANCE THE FRAGMENTED FEVER DREAM LOGIC OF IT ALL...



WHATEVER ITS SHORTCOMINGS, MESSIAH OF EVIL IS AN INCREDIBLY EFFECTIVE HORROR MOVIE IN TERMS OF STYLE AND ATMOSPHERE. ABOVE. FEW MOVIES MANAGE TO SUCCESSFULLY CREATE AND SUSTAIN SUCH AN INTENSE, SLOW, CREEPING DREAD SENSE OF IMPENDING DOOM.

♥♥♥ APPRECIATIN' ON THE LADIES OF MESSIAH OF EVIL ♥♥♥



WITH HER HEALTHY BOSOM AND ROAR, AND HER SPACED-OUT SPACE CADET DEMEANOR, ARILETTY (MARIANNA HILL) MAKES FOR THE PERFECT LEAD FOR THIS SPACED-OUT FILM.



CULT STAR JOY BANG IS VERY NICE AS THE POUTY PETULANT, ASS-FLAUNTING JAILBAIT HONEY. YES, DIG THE SLIGHT OVERBITE, DIMPLED CHIN, AND PERT, CUPCAKE TITLES.



ANTRA FORD AS LAURA; FORMER MODEL AND PRICE IS RIGHT GIRL, FORD'S LITHE, CAT-FACED SUPER-BEAUTY WORKS AS A MORE SOPHISTICATED COUNTERPOINT TO BANG'S GUILTY TEENAGED PLEASURE.

UPON ARRIVAL OF OUR NEW DVD:



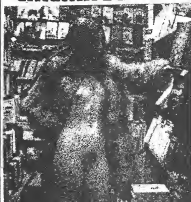
HAPPILY IN THE FALL OF 2009, CODE RED RELEASED MESSIAH OF EVIL: THE SECOND COMING ON DVD; A NEW WIDESCREEN TRANSFER SUPER-VISED BY HUYCK AND EDITOR BILLY WEBER. IT LOOKS GREAT, AND, ALONG WITH A BUNCH OF EXTRAS, "HOLD ON TO LOVE" WAS REMOVED FROM THE OPENING CREDITS. ——— www.codereddvd.com ———



JOSH SAYS
"GET IT."

TRIVIA: ALTHOUGH YOU MIGHT GUESS FROM MESSIAH OF EVIL'S STONED-OUT VIBE THAT THE CAST AND CREW WERE FRIGGED ON POT AND/OR QUAAALUDES AND/OR HEROIN, HUYCK REVEALS IN THE DIRECTOR'S COMMENTARY THAT THE SHOOT WAS MOSTLY FUELED BY METHAMPHETAMINES! ZAM!!

CINEMA SEWER



BOOK REVIEWS

"THEY THOUGHT SHE'D BE EASY.
...THEY THOUGHT WRONG."

MONEY SHOT

BOOK REVIEW BY:
DIMITRIOS OTIS

IN 1985 THE ADULT MOVIE INDUSTRY TOOK ON THAT MOST ICONIC OF HARD BOILED DETECTIVE STORIES--DASHIEL HAMMETT'S **THE MALTESE FALCON**. THE X-RATED RESULT WAS CALLED **THE MALTESE BILDO** (AKA "BLONDE HEAT"), AND NOW WITH RECENT PUBLICATION OF CHRISTA FAUST'S **MONEY SHOT** (PUBLISHED BY HARD CASE CRIME COMPLETE WITH EXCELLENT ERA EVOCATIVE COVER ART BY CINEMA SEWER FAVORITE GLEN ORBIX) PULP FICTION PANS BACK THE L.A. BORN BIZ. "MONEY SHOT" IS A WOMAN-CENTERED NEO-NOIR THAT LINKS THAT TRIED AND TRUE EXPLOITATION THEME OF WHITE SLAVERY TO THE WORLD OF ADULT WORK.

ANGEL DARE IS A SEMIRETIRED PORN STAR, RUNNING AN AGENCY THAT PROVIDES MODELS TO PORN VALLEY. SHE RECALLS HER VERY FIRST VIDEO, "VOLUME ONE OF MARCO POLE'S NOW FAMOUS AMATEUR LINE, BRAND SPANNIN' NEW."

ANGEL HAS TIME TO REFLECT--SHE'S LOOKED INSIDE THE TRUNK OF AN OLD HOND CIVIC. SHE'S ALSO BEEN MOLESTED, BRUTEN, TIED-UP, AND SHOT--BUT SURVIVES THIS KUNNY VIDEO SHOOT SET-UP, ONLY TO FIND HERSELF CUT-DEEP IN SLEAZY PRODUCERS, BORED DIRECTORS, AND A COOKED-OUT MODEL WHO STEALS DESIGNER SHOES. SHE WINDS UP DUMPED OUT OF A CAR NAKED IN SOME DESOLATE WAREHOUSE WASTELAND.

THEN SHE GETS EVEN.

THE TITLE MAY BE UNINSPIRED, BUT CHRISTA FAUST IS A SAVVY WRITER WHO BANGS OUT AN INTRICATE PLOT, AND ALSO HAS A LOT OF FUN MAKING UP PORN NAMES AND VIDEO TITLES. WE MEET TABITHA MOORE, "GONZO QUEEN OF OVER-THE-TOP TOWN" ALONG WITH "HEIDI HO, ASIAN PEANUTCOYER." THEN THERE'S "THICK VIC VENTURA". ANGEL'S TRAIN SQUEEZE-IT-IN. FAUST ALSO NAME-CHECKS A FULL SLATE OF REAL PORN PERSONALITIES FROM PRESENT AND PAST, LIVING AND DEAD. SAVANNAH, BELADONNA, CAL JAMMER, MAX HARDCORE, JENNA JAMESON, AND LAST BUT NOT LEAST JOHN HOLMES ALL GET A MENTION. SO DO CULTURAL ICONS AND CHARISSE (CHECK OUT HER STUNNING FLAMENCO WITH GENE KELLY IN **SINGIN' IN THE RAIN**), BETTIE PAGE, AND ED WOOD.

ON THE OTHER HAND, ANONYMOUS EASTERN EUROPEAN PORN ACTRESS GET A HARSH SLUG; "THEY'LL DO DOUBLE ANAL WITH NO CONDOM ON FOR FIVE BUCKS." DOUBLE OUCH! AND WE ALSO LEARN THAT, FOR FEMALE BYSTANDERS, THAT'S A SHOOT. WATCHING MALE TALENT WORK UP WOOD IS AN INITIALLY FASCINATING BUT QUICKLY REDUNDANT PHENOMENA. SO MUCH FOR PENIS ENVY. BUT HEY, IT'S PULP FROM A FEMALE PERSPECTIVE. IN FACT, FAUST SUCCESSFULLY SUBVERTS THE TRADITIONALLY MACHO GENRE, AND NOT IN A GLIB WAY, EITHER. ANGEL DARE IS A FEMALE HERO WHO IS NOT THE STEREOTYPICAL "FEMME FATALE" MEN SUCUMB TO, BUT NOR IS SHE THE MODERN "GIRL" WHO DEFEATS THE BAD GUY WITH A CLICHE KICK IN THE BALLS. NO, ANGEL IS A REAL WOMAN WHO HAS NO PROBLEM WITH BEING A GIRL. HER HEAD IS ON HER SHOULDERS, YET FULLY LOADED WITH THE FRUSSEN OF FEMALE EMOTION THAT FEMINISTS INSIST DOES NOT EXIST. FACING DEFEAT AFTER HER DISCOVERY THAT A LINE OF ADULT PORN PRODUCTIONS ARE "JUST VIDEO CATALOGUES... TO SHOW OFF THE MERCHANDISE," ANGEL REALIZES THAT SHE'S BEEN IGNORING HER FEMININE WILES; "I'D BEEN TRYING TO BE SOME KIND OF ACTION MOVIE TUGH GUY." THAT IS WHEN SHE FINALLY SMARTENS UP, DOLLS UP--AND UNLOADS HER OWN BRAND OF MONEY SHOT.



BOUGIE ADDS: I LOVED THIS BOOK TOO! JUST FANTASTIC STUFF! THE WHOLE "HARD CASE CRIME" SERIES IS A MUST!

DYING

TO BE IN THE MOVIES

THE HISTORY OF ON-SET FILM DEATH
 ☆ BY ROBIN BOUGIE · 2009



ACCIDENTS ARE ALL PART OF THE RISKY NATURE OF THE FILM Biz, AND THEY ONLY SEEM TO INTENSIFY AND MULTIPLY AS YOU CLIMB DOWN THE BUDGETARY LADDER. TIME CONSTRAINTS AND FINANCIAL PRESSURES CAUSE THE GOONS IN CHARGE TO CUT CORNERS AND LOSE LIVES. SURE, MOST ACTION SCENES ARE PULLED OFF WITHOUT A HITCH 99 TIMES OUT OF 100, BUT SOME POOR BASTARD HAS TO BE NUMBER 100, DOESN'T HE?

STUNT WORK ACCOUNTS FOR OVER HALF OF ALL FILM-RELATED INJURES, AND FROM 1980 TO 1990 THERE WERE 37 DEATHS RELATING TO ACCIDENTS DURING STUNTS. THE FACT IS, MANY DIRECTORS AREN'T GOING TO GET A NAMELESS STUNTMAN OR THREE GET IN THE WAY OF THAT GLASSÉ PERFECT SHOT, WHICH EXPLAINS WHY MEN AND WOMEN ARE ROUTINELY WILLED ON TO PERFORM FEATS THAT, ON PAPER, APPEAR TO BE SUICIDAL.



EVEN MORE EXTENDABLE THAN STUNTMEN ARE EXTRAS, WHO REALLY ARE THE MOST LOWLY CREATURES ON ANY FILM SET. EVEN A PATETIC WHIPPING BOY LIKE A PRODUCTION ASSISTANT GETS TO BOSS THESE PIECES OF SHIT AROUND. EXTRAS WILL FIGHT AND CLAW AND DO WHATEVER IT TAKES TO BE IMMORTALISED ON A FEW FRAMES OF FILM, AND BARELY MAKE ANY MONEY FOR THEIR TROUBLE. THEY'LL STAND IN THE POURING RAIN FOR EIGHT STRAIGHT HOURS, TAKE THE ABUSE OF WHOEVER CARES TO HEAP SOME UPON THEM, AND WILL EVEN PUT THEMSELVES IN THE PROVERBIAL LINE OF FIRE WHEN ASKED. COUNTLESS FRANK-LIKE EXTRAS HAVE BEEN INJURED AND KILLED ON HOLLYWOOD CRESS BOARDS, AND WILL CONTINUE TO BE MOVED DOWN, BLOWN UP, DEBOWNED, BURST AND CRUSHED.

HERE IS A CHRONOLOGICAL LIST OF SOME OF THE MOST MEMORABLE AND NOTABLE ON-SET DEATHS:



THE SKYWAYMAN (1920)

IT WAS THE LAST EVENING OF FILMING, WITH ONLY ONE SCENE LEFT TO GET IN THE CAN, BUT IT WAS HERE DURING A NIGHT-TIME PLANE STUNT THAT PILOT ORRIN LOCKLEAR AND MILTON "BREEZE" ELLIOTT WERE KILLED. THE FATAL CRASH WAS INCLUDED IN THE RELEASED FILM, BUT TODAY THE PICTURE IS OFFICIALLY NOTED AS LOST, AS NO COPY OF IT SEEMS TO EXIST.

THE WARRIORS OF VIRGINIA (1924)

PROMISING 24-YEAR-OLD BEAUTY MARTHA HANFELD WAS SIGNED BY FOX STUDIOS AND TOOK ON THIS ROLE A FEW MONTHS LATER. HEARING THE COMPLETION OF THE FILM, MARTHA HAD JUST FINISHED A SCENE AND STEPPED AWAY FROM IN FRONT OF THE CAMERA, WHEN HER DRESS CAUGHT FIRE FROM A CARELESSLY TORCHED MATCH BY A CREW MEMBER. SEEING HIS CO-STAR ENGAGED IN FLAMES, ACTOR WILFRED LYTTLE THREW HIS COAT AROUND HER TO TRY AND EXTINGUISH THE FIRE, BUT IT WAS TOO LATE FOR MARTHA.

SEVENHOUR (1925)

A SPECTACULAR CHARIOT RACE BROUGHT ABOUT THE END OF ONE UNLUCKY STUNT MAN, WHOSE DEATH WAS CAREFULLY EDITED OUT OF THE FINAL PRODUCT. ANIMAL LOVERS BEWARE, HOWEVER MANY HORSES CAN BE SEEN BEING HARSHED FOR THE SAKE OF THE MOVIE.

HORSE ARK (1918)

THREE PEOPLE DROWNED, ONE MAN LOST A LEG, AND A GREAT NUMBER WERE SERIOUSLY INJURED IN A SCENE WHERE SEVERAL HUNDRED EXTRAS WERE CAUGHT IN THE GREAT FLOOD. THE FRAGRANT MURDERING OF EXTRAS IN THIS ELABORATE AND DIFFICULT SCENE NETTED NO RECRIMINATIONS AGAINST THE FILMMAKERS, ALTHOUGH THE INTRODUCTION OF FILM SAFETY REGULATIONS FOR THE INDUSTRY CAME IN THE FOLLOWING YEAR AS A PATETIC FORM OF APOLOGY TO THE WIDOWS AND CHILDREN OF THE DEAD.

THE VIKING (1934)

DIRECTOR VARICK PRISSEB, CINEMATOGRAPHER ALEXANDER PERROS, AND ALMOST THE ENTIRE FILM CREW WERE BLOWN TO DOGSHIT ON MARCH 15TH 1934, WHEN THE S.S. VIKING, FROM WHICH THEY WERE SHOOTING ADDITIONAL FOOTAGE, EXPLODED WHILE PACKED IN ICE OFF THE HORSE ISLANDS ON THE NORTHERN NEWFOUNDLAND COAST. IN ALL, 27 PEOPLE LOST THEIR LIVES IN THE BAST. A DOCUMENTARY ABOUT THE TRAGEDY CALLED WHITE THUNDER WAS MADE IN 2002.

CHARGE OF THE LIGHT BRIGADE (1936)

DURING THE PURING OF THE CHARGE SEQUENCE, A STUNTMAN WAS KILLED WHEN HE FELL OFF HIS HORSE AND LANDED ON A BROKEN SWORD THAT WAS ON THE FIELD. UNFORTUNATELY WEDGED IN SUCH A POSITION THAT ITS BLADE WAS STICKING STRAIGHT UP. NOT ONLY THAT, BUT THANKS TO THE USE OF TRIPWires, THREE DOZEN HORSES HAD THEIR LEGS BROKEN AND HAD TO BE SHOT DURING FILMING, RESULTING IN THE US CONGRESS PASSING LAWS TO PROTECT ANIMALS USED IN MOTION PICTURES.

THEY DIED WITH THEIR BOOTS ON (1944)

THREE HORSEMAN PERISHED DURING THE CAVALRY CHARGE, ONE OF WHOM WAS EXTRA JACK BUDLONG, WHOSE HORSE TREPPED AS HE RODE ALONGSIDE ERROL FLYNN. AS HE FELL FORWARD, HE HAD THE FORESIGHT TO Toss HIS SWORD AHEAD OF HIM, UNFORTUNATELY, IT LANDED HANDLE DOWN AND STUCK IN PLACE. SOUND FAMILIAR, CHARGE OF THE LIGHT BRIGADE FIRST JACK WAS INPAIRED ON HIS OWN SWORD, AND DIED IN A LA HOSPITAL A FEW HOURS LATER.

MEIN LEBEN FÜR IHR LAND (1944)

AN ANTI-BRITISH PROPAGANDA FILM MADE BY THE GERMANS. DURING THE EPIC FINAL BATTLE SCENE, SEVERAL EXTRAS WERE KILLED WHEN ONE OF THEM STEPPED ON A LIVE LAND MINE. THE FOOTAGE IS SAID TO HAVE BEEN INCLUDED IN THE RELEASE PRINTS, ALTHOUGH I HAVE NOT BEEN ABLE TO FIND PROOF OF THE ASIDE FROM RUMOUR.

THE ALAMO (1954)

AT THE START OF PRODUCTION JOHN WAYNE HAD A CLERGYMAN SAY A PRAYER FOR THE MOVIE IN FRONT OF THE ASSEMBLED CAST AND CREW, ASKING GOD TO BLESS THEIR WORK. A FEW DAYS LATER BETWEEN TAKES IN BRACKETTSVILLE, TEXAS, 27-YEAR-OLD EXTRA LAJEAN EYERDORGE AND HER BOYFRIEND (ALSO AN EXTRA) GOT IN AN ARGUMENT. UNWILLING TO LET HER GET THE LAST WORD, HE STRABBED HER TO DEATH IN FRONT OF OTHER HORRIFIED EXTRAS WHILE WAITING TO BE CALLED TO SET.

THE FLIGHT OF THE FRODOX (1965)

STUNT PILOT PAUL HANITZ WAS KILLED, AND ANOTHER STUNTMAN SERIOUSLY INJURED WHEN A ROCKETY MAKESHIPT PLANE FAILED TO CLEAR A SAND DUNE AND VIOLENTLY CRASHED INTO IT. A POSTHUMOUS BIOGRAPHY ABOUT HIS LIFE CALLED HOLLYWOOD PILOT WAS PUBLISHED TWO YEARS LATER.

SHARK (1969)

STUNTSMEN JOSE MARCO WAS ATTACKED AND KILLED ON CAMERA WHILE WORKING WITH WHAT WAS SUPPOSED TO BE A SEDATED SHARK WHEN THE PRODUCTION COMPANY GROSSLY MISUSED THE DEATH TO HELP PROMOTE THE FILM. DIRECTOR SAMUEL FULLER DISOWNED THE MOVIE, EVEN THOUGH FULLER DEMANDED THAT HIS NAME BE TAKEN OFF THE CREDITS, THE PRODUCERS REFUSED.





GOLDEN EAGLE (1970)

THIS ACTION STAR WITH CHAIBANCHA MADE 166 FILMS. ON THE LAST DAY OF SHOOTING HIS 166TH, THE SCRIPT CALLED FOR MITR TO LEAP FROM THE GROUND AND TO GRAB A ROPE LADDER HANGING FROM A HELICOPTER, WHICH HE WOULD THEN CLIMB. UNFORTUNATELY, MITR LOST HIS GRIP. THE ACCIDENT WAS CAUGHT ON FILM AND LEFT IN THE FINAL THEATRICAL RELEASE, BUT THE FATAL DROP HAS SINCE BEEN REMOVED FROM DVD VERSIONS OF THE FILM, WITH MITR SHOWN SIMPLY FLYING OFF INTO THE DISTANCE. ON THE SPOT WHERE HE HIT THE GROUND IN THE TOWN OF JOMTEN THERE IS A SHRINE, WHICH IS OPEN FROM 6AM TO 6PM DAILY, AND IS VISITED BY TENS OF THOUSANDS OF FANS EVERY YEAR.

THE BELL FROM HELL (1975)

ON THE FINAL DAY OF SHOOTING OF THIS SPANISH/FRENCH HORROR FILM, TALENTED DIRECTOR CLAUDIO GUERRIN WILL FALL FROM THE CREEPY BELL TOWER HE NAMED HIS FILM FOR... DEPENDING ON WHO YOU CARE TO BELIEVE, HE EITHER JUMPED OR FELL ACCIDENTALLY. EITHER WAY, JUAN ANTONIO BARDEN CAME IN TO TAKE CARE OF THE POST PRODUCTION DUTIES AFTER HILLS REGRETTABLE END.

3070DE (1977)

WHILE FILMING A CHASE SCENE JUST WEST OF SEATTLE NEAR THE HOOD CANNAL BRIDGE, 31 YEAR OLD CAMERAMAN CHARLES A. PARSONSON JR. LEANED OUT OF A CAR WINDOW TO GET A BETTER SHOT OF THE ACTION AND WAS THEN THROWN FROM THE VEHICLE WHEN IT FLIPPED OVER AND CRASHED. HE WAS KILLED INSTANTLY.

COMES A HORSEMAN (1978)

FORTY-THREE YEAR-OLD JIM SHEPPARD WAS DRAGGED TO HIS DEATH WHILE DOING A HORSE STUNT FOR THIS OSCAR-NOMINATED WESTERN STARRING JAMES CAGAN AND JANE FONDA.

STEEL (1979)

A.J. SAKUNIS DIED DOUBLING FOR GEORGE KENNEDY IN A FALL FROM THE WINCEN TOWERS IN LEXINGTON, KENTUCKY. WHEN HE LEARNED THAT BAR ROBINSON HAD DONE A PUBLICITY STUNT AT THE CH TOWER IN TORONTO AND BROKEN HIS RECORD HIGH FALL, SAKUNIS PERFORMED HIS OWN FALL FROM THE TOP OF THE 300-FOOT STRUCTURE. THE STUNT DOUBLE PERFORMED THE FALL PERFECTLY AND THE ONLOOKING CAST AND CREW CHEERED LOUDLY FOR HIM, NOT REALISING THAT A.J. HAD ACTUALLY TRAVELLED RIGHT THROUGH THE AIRSAG AND HAD SLAMMED INTO THE GROUND BELOW IT.

RACE FOR THE VINCE ZEPHYR (1981)

THIS MUCH MUCH MALIGNED NEW ZEALAND FILM DIRECTED BY ALCONKIC ACTOR DAVID HEMMINGES DIDNT MAKE IT TO THE WRAP PARTY WITHOUT PUTTING SOME COFFINS IN THE GROUND FIRST. JOHN KILLSTONE, BILL CLARKE, AND C. ROBINSON WERE KILLED DURING THE FILMING OF THE WHITE KNUCKLES JET BOAT ACTION SEQUENCES, AND THE FILM WAS DEDICATED TO THEM.

FOR YOUR EYES ONLY (1981)

ON FEB. 17TH, 1981, WHILE FILMING A HIGH-SPEED BOSSSED CHASE FOR THIS JAMES BOND FICK THE SLEIGH SHOT OFF THE TRACK AND SPASHED INTO A TREE. ONE OF ITS FOUR OCCUPANTS, A 23-YEAR-OLD STUNTSMAN NAMED PHILLO ELIGON, WAS TRAGICALLY KILLED.

THE SWORD AND THE SORCERER (1982)

1982'S HIGHEST GROSSING INDY MOVIE WITH ITS INFAMOUS TITULAR SWORD WITH THREE BLADES SAW THE GRUELY END OF STUNTSMAN JACK THREE WHO JUMPED OFF A CLIFF AND MISSED AN AIRBAG. THE FOOTAGE OF HIS FALL IS USED IN THE MOVIE, ALTHOUGH SPOILING THE AUDIENCE THE BONE-CRUNCHING FOOTAGE OF THE FATAL LANDING.

TWILIGHT ZONE: THE MOVIE (1982)

DURING THE FILMING OF A SEGMENT DIRECTED BY JOHN LANDIS ON JULY 23, 1982, ACTOR VIC MOWBRAY AND CHILD ACTORS MY-CA DANN LE (AGED 7) AND REMEE WU-YA CHEN (AGED 6) DIED IN AN ACCIDENT INVOLVING A HELICOPTER HOVERING ABOVE THEM WITHOUT WARNING. THE COPTER SPUN OUT OF CONTROL AND CRASHED.

DECAPITATING MORROW AND ONE OF THE CHILDREN WITH ITS BLADES. THE REMAINING CHILD WAS CRUSHED TO DEATH. LANDIS, STEVEN SPIELBERG, AND SEVERAL OTHER CREW MEMBERS WERE BROUGHT UP ON MURDER/MASSACRE CHARGES, AND WERE CLEARLY IN VIOLATION OF SEVERAL CHILD LABOUR LAWS. GENT'S PARENTS ALSO BROUGHT THEM UP ON A \$LOM DAMAGE SUIT WITHOUT REALISING THAT RICH FAMOUS PEOPLE HAVE AWESOME LAWYERS. DESPITE A LONG COURT BATTLE, EVERYONE CHARGED WALKED AWAY SCOT-FREE.

WORLD WAR III (1985)

DURING FILMING FOR THIS MADE-FOR-TV MOVIE, DIRECTOR BORTS SAGAL RATHER CARELESSLY WALKED HEADLONG INTO THE TRAIL BLADE OF A HELICOPTER AND WAS WACKED APART. HE IS SURVIVED BY HIS DAUGHTER KATEY SAGAL, WHO STARTED IN TV'S HURLED WITH CHILDREN AND FUTURAMA.

HIGHWAY SPARES (1985)

FOCUS PULLER MILOD BROSTOFF WAS KILLED AT A SPEEDWAY FILMING SCENES INVOLVING A CAR RACE FOR THE QUENTIN MASTERS ACTION/EXPLOITATION MOVIE FROM AUSTRALIA WHEN A CAR CRASHED DURING THE RACE. BROSTOFF HAD LEFT HIS SAFETY CAGE AND WAS KILLED BY A FLYING WHEEL.

RANCHO PIEST BOOD 2 (1985)

PK MAN CLIFF HENDERSON JR WAS BLOWN SKY HIGH DURING FILMING IN MEXICO WHEN ONE OF HIS MOVIE EXPLOSIONS PROVED TO BE A LOT MORE AUTHENTIC THAN HE'D HOPED FOR.

TOP GUN (1986)

RENOVED AEROBATIC PILOT ART SCHILL DIED WHEN HIS PLANE NEVER RECOVERED FROM A FLAT SPIN AND PLUNGED INTO THE PACIFIC OCEAN.

THE SQUEEZE (1987)

VETERAN STUNTMAN (AND CLOSE PERSONAL FRIEND OF MARTIN SCORSESE) VICTOR MAGNOLTA DROWNED WHILE PERFORMING A CAR STUNT IN WHICH HE DROVE THE VEHICLE OFF A WOODEN PIER AND PLUNGED INTO THE HUDSON RIVER. VICTOR WAS PINNED IN THE CAR, AND COULD NOT ESCAPE BEFORE DROWNING.

MILLION DOLLAR MYSTERY (1987)

VETERAN STUNT KING DAR ROBINSON WAS IMPALED ON A TREE BRANCH AND KILLED AFTER HIS MOTORCYCLE SHOT OVER AN EMBANKMENT DURING THE FILMING OF A HIGH SPEED CHASE.

HAMBURGER HILL (1987)

AN ELECTRICIAN WAS ELECTROCUTED AND KILLED RIGHT IN FRONT OF THE ENTIRE CAST AND CREW BECAUSE OF THIS ACCIDENT PRODUCERS CONSIDERED SHUTTING THE ENTIRE FILM DOWN, BUT COOLER HEADS PREVAILLED AFTER A MEMORIAL SERVICE ALLOWED PEOPLE TO GRIEVE AND MOVE ON WITH THEIR LIVES.

BROADDOCK MISSING IN ACTION 3 (1989)

ON LOCATION IN THE PHILIPPINES, A HELICOPTER HIRED BY THE CANNON FILM GROUP CRASHED INTO MANTUA BAY, KILLING FOUR FILIPINO SOLDIERS (WHO WERE WORKING AS EXTRAS) AND WOUNDING FIVE OTHER PEOPLE ON THE GROUND. STRANGELY, THE HELICOPTER ACCIDENT OCCURRED THE SAME DAY THE 'NOT GUILTY' TWILIGHT ZONE VERDICT WAS RENDERED DOWN IN A LOS ANGELES SUPERIOR COURT.

THE SWORD OF TIPU SULTAN (1989)

THE LARGEST NUMBER OF ONSET DEATHS IN FILM HISTORY TOOK PLACE DURING THE FILMING OF THIS INDIAN MADE-FOR-TV MOVIE. BRUTALLY, 62 EXTRAS AND CREW MEMBERS MET THEIR DEMISE WHEN A FIRE BROKE OUT, AND THEY WERE TRAPPED INSIDE THE BURNING FILM STUDIO. DIRECTOR AND STAR SANJAY KHAN SUFFERED MAJOR BURNS AND HAD TO SPEND 13 MONTHS IN HOSPITAL UNDERGOING 72 SURGERIES IN THAT TIME.

GONE IN 60 SECONDS 2 (1989 UNFINISHED)

THE MAN BEHIND THE FIRST GONE IN 60 SECONDS, BO WALKER, WAS KILLED IN BUFFALO NEW YORK WHEN A WATER TOWER HE WAS





PLANNING TO TOPPLE FOR THE SEQUEL FELL PREMATURELY, HITTING A TELEPHONE POLE THAT THEN STRUCK HIM IN THE HEAD. THE SIDEWIND-PLUNTING CAR GURU WAS 46 AT THE TIME OF HIS DEATH. THE FILM WAS SCRAPPED.

DELTA FORCE 2: THE COLOMBIAN CONNECTION (1990)

FIVE WERE KILLED IN A HELICOPTER CRASH DURING THE SHOOTING OF THIS DELTA FORCE SEQUEL, AND THE FOOTAGE THEY DIED SHOOTING WAS ACTUALLY USED IN THE MOVIE. THE FATALITIES WERE WERE: JOJO IMPERIAL (PILOT), GEOFF BREWER (ACTOR), GARY DANZIG (CAMERAMAN), MIKE GRAHAM (KEY GRIFF) AND DON MARSHALL (GAFFER).

IRON ISLAND (1991)

STUNTMAN JAY C. CURRIN WAS KILLED THE FIRST DAY OF FILMING WHEN A STUNT-FALL OFF A 55-FOOT CLIFF WENT WRONG AND HE LANDED ON SOME ROCKS INSTEAD OF THE AIRBAG THAT HAD BEEN PLACED TO BREAK HIS FALL.

THE CROW (1994)

STAR BRANDON LEE WAS KILLED EIGHT DAYS BEFORE THE COMPLETION OF THE CROW PROP MASTERS WORKING UNDER TIME CONSTRAINTS HAD FAILED TO NOTICE THAT THE PREVIOUS FIRING OF A CARTRIDGE HAD CAUSED A BULLET TO LODGE IN ONE OF THEIR REVOLVERS. WHEN THE FIRST UNIT USED THE GUN TO SHOOT LEE'S DEATH SCENE, THE CHAMBER WAS LOADED WITH BLANKS WHICH PROPPELLED THE TIP OF THE PREVIOUS BULLET INTO BRANDON'S TORSO. THE FOOTAGE OF HIS DEATH WAS ALLEGEDLY DESTROYED WITHOUT BEING DEVELOPED.

A WALTIRE IN BROOKLYN (1995)

BONDA DAVID, A RELATIVE NEWCOMER TO THE STUNT INDUSTRY, PLAYED A STUNT DOUBLE FOR ANGELA BASSET. DURING A HIGHLY PUBLICISED FOUR-STORY HIGH FALL FOR THIS UNIMPRESSIVE KES CRIVEN MOVIE, SHE BOUNCED OFF THE AIRBAG, AND CRACKED HER SKULL OPEN. HER MOTHER, SISTER AND BROTHER WERE ALL THERE TO WITNESS THE FATAL ACCIDENT, AND FILED A LAWSUIT FOR \$5M WHEN IT WAS DISCOVERED THAT THE PRODUCERS HADN'T BOTHERED TO HAVE TRAINED MEDICAL STAFF OR AN AUDIENCE ON SET DURING THE DANGEROUS FALL. AN UNSPECIFIED AMOUNT WAS SETTLED UPON.

GOING NUTS (1997)

DURING FILMING OF THE BETTY DUNN GLOVER/DOE PESCI COMEDY, 29-YEAR-OLD STUNTSMAN JANET WILDER WAS KILLED, AND HER HUSBAND AND FATHER-IN-LAW WERE SERIOUSLY INJURED WHEN A SPEEDBOAT MISSED A RAMP AND LANDED IN A CROWD OF EXTRAS.

FIRESTORM (1998)

VETERAN PARACHUTIST KEITH PERFEUKEN DIED AFTER HIS CANTE FAILED DURING A STUNT WHERE HE JUMPED FROM A HELICOPTER ONTO A SHEER ROCK FACE CALLED THE "SQUAMISH CHIEF" IN BRITISH COLUMBIA, CANADA. HE WAS TO BE PAID \$950 FOR THE STUNT, WHICH WAS PERFORMED IN VIOLATION OF FIRESTORM'S CANADIAN FILMING PERMIT. THE ACCIDENT WAS DEEMED PREVENTABLE, AND CRIMINAL CHARGES WERE EVENTUALLY BROUGHT AGAINST THE PRODUCTION COMPANY.

XXX (2001)

STUNTSMAN HARRY L. O'CONNOR WAS KILLED IN AN ACCIDENT WHEN HE FAILED TO RAFFLE FAST ENOUGH DOWN A PARASAILING LINE TO LAND ON A SUBMARINE. HE HIT A BRIDGE AT HIGH SPEED AND WAS KILLED INSTANTLY. DIRECTOR ROB COHEN DECIDED TO INCLUDE THE FOOTAGE WITH THE FINAL FATAL MOMENTS OMITTED.

TROY (2004)

BODY-BUILDER GEORGE CAMPBELL (WHO WON THE TITLE OF MR. HUNTA IN 1989) SEVERELY BROKE HIS LEG DURING AN ACTION SEQUENCE IN THIS BRAD PITT PERIOD PIECE. HE WAS OPERATED ON THE FOLLOWING DAY BUT SUFFERED A HEART ATTACK THANKS TO A BLOOD CLOT, AND DIED SOON AFTER. I GUESS THAT DOESN'T TECHNICALLY COUNT AS AN ON SET DEATH, BUT I'M COUNTING IT ANYWAY.

THE FINAL SEASON (2007)

A BELL 306 HELICOPTER USED TO FILM A PARADE SCENE CRASHED DURING PRODUCTION OF THIS CLICHÉ BASEBALL DRAMA. RONALD SCROTZMAUER WAS KNOWN FOR HIS ABILITY TO GET GOOD FOOTAGE WHILE IN HELICOPTERS, AND WAS DOING JUST THAT WHEN THEY HIT POWER LINES AND VIOLENTLY SMASHED INTO THE GROUND, SERIOUSLY INJURING THE PILOT AND A PRODUCER, RONALD DIED INSTANTLY.

THE GOOD, THE BAD, AND THE UGLY (2006)

SI JUNG-HYUN MAY NOT BE WELL KNOWN BY NAME, BUT HIS BEST KNOWN WORK IS THE AWESOME HAMMER FIGHT SEQUENCE IN PARK CHAN WOOK'S OLD BOY, A FIGHT THAT IS CHOREOGRAPHED. LITTLE IS KNOWN ABOUT THE DETAILS OF SI'S DEATH THANKS TO A STUPID KOREAN SUPERSTITION THAT TALKING ABOUT DEATH WILL BRING BAD LUCK UPON THE FILM AND THE PEOPLE WHO MADE IT -- BUT WHAT WE DO KNOW IS THAT HE WAS KILLED ON SET DURING AN ACTION SCENE WHILE IN A CAR AND WORKING AS AN ASSISTANT ACTION DIRECTOR.

THE DARK KNIGHT (2008)

FX TECHNICIAN AND FATHER-OF-TWO, CONWAY WICKLIFFE, 73, WAS ON A CAMERA TRUCK FILMING AN UNPAID SPECIAL EFFECTS CAR WHEN THE TRUCK SMASHED INTO A TREE, KILLING HIM INSTANTLY.



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SOMETIMES WE ARE JUST BETTER OFF ADMITTING THAT WE DON'T KNOW THE ANSWERS TO LIFE'S BIG QUESTIONS, AND IT IS AT TIMES LIKE THESE WHEN YOU:

ASK THE BOUGIEMAN!!



MARK S.
LOS ANGELES,
CA.

"YOU NEVER TALK ABOUT FORMAT IN THE PAGES OF YOUR MAGAZINE. WHAT IS CINEMA SEWER'S STANCE ON BLU-RAY?"

I'VE GOT NOTHING AGAINST BLU-RAY, BUT IT DOESN'T MAKE ANY SENSE FOR ME PERSONALLY. I DON'T HAVE A NICE BIG TV. I HAVE NO PLANS TO GET A BETTER ONE, AND I WOULD NOTICE ZERO DIFFERENCE IN PICTURE QUALITY WITH A BLU-RAY UPGRADE BECAUSE OF THAT. BESIDES, DESPITE BEING A BIG MEDIA JUNKY, I'M NOT A AUDIO-VISUAL -PHILE. I'M FAR MORE CONCERNED AND FOCUSED ON THE CONTENT OF MOVIES THAN ON THE WAY THEY ARE PRESENTED. THAT SAID, I'VE ENJOYED GOING OVER

TO FRIENDS PLACES AND WATCHING STUFF LIKE IRON MAN AND THE BBC PLANET EARTH SERIES ON BLU-RAY ON THEIR MASSIVE WALL-SIZED TVS! IT ROCKS, AND I CAN SEE WHY PEOPLE ARE SO ENTHUSIASTIC ABOUT IT! BUT FOR MY COLLECTION OF FILMS, AND MY SET UP, AND MY NEEDS, THIS UPGRADE MAKES ZERO SENSE. ABSOLUTELY NONE.



TRACEY W.
CAMBRIDGE,
MA.

"BOUGIE, I ALWAYS READ STUFF ABOUT CANADA HAVING TERRIBLE CENSORSHIP, AND THEN I HEAR THAT YOU GUNS HAVE NUDITY AND SWEARING ON LOCAL TV CHANNELS. WHAT GIVES? IS CANADA A TOTALITARIAN STATE OF FREEDOM HATERS, OR NOT? I'M SO CONFUSED...."

"CANADA IS ACTUALLY MORE LIBERAL AND OPEN ABOUT DEPICTIONS OF SEX IN OUR MEDIA AND ENTERTAINMENT THAN THE STATES ARE, WHICH IS PROBABLY BECAUSE THE FAR RIGHT ISN'T AS ENTRENCHED AND POWERFUL HERE AS IT IS THERE, WHERE THEY GET US INSTEAD IS WITH THE IDIOTIC AND OUT-OF-DATE CUSTOMS IMPORT RULES THAT MAKE LITTLE SENSE IN THIS DIGITAL INTERNET AGE. I CAN CAN FREELY MAKE AND SELL ALL KINDS OF PERVERTED SMUT (AND CLEMLY DO).

BUT GOD HELP ME IF I TAKE IT OUT OF THE COUNTRY AND TRY TO BRING IT BACK IN. IT ONLY TAKES AN OFFENDED CUSTOMS OFFICIAL TO GET YOUR BOOK/COMIC/MOVIE ON THE BANNED LIST, BUT IT PRACTICALLY TAKES A COURT ORDER TO GET IT TAKEN OFF. THE WEIRD PART IS THAT MOST CANADIANS ARE TOTALLY OBVIOUS, AND KNOW VERY LITTLE ABOUT WHAT CUSTOMS IS KEEPING FROM THEM, AND THE HISTORY OF HOW THESE SILLY RULES CAME ABOUT.

ANDREA DWORKIN AND CATHERINE MACKINNON'S 1983 MINNEAPOLIS ORDINANCES (WHO CAN FORGET THESE ANTI-SEX JIZZBALLS AND THEIR MANTRA OF "PORNOGRAPHY IS THE THEORY, RAPE IS THE PRACTICE") WIGHED PRACTICALLY ON THE 1982 BUTLER RULING (THIS WAS WHEN DONALD BUTLER WAS CHARGED WITH 250 COUNTS OF OBSCENITY, WHICH WAS ONE PER EVERY WANK VIDEO IN HIS LITTLE X-RATED VIDEO STORE IN WINNIPEG). DWORKIN AND MACKINNON APPEARED AS "EXPERT WITNESSES" FOR THE CROWN COUNCIL, AS A NEW ERA OF OBSCENITY LEGISLATION VIA CHURCH CUSTOMS WAS UNVEILED IN 1993. REALLY, THEY WERE GUNS-FOR-HIRE TO COMBAT THE "HOMOSEXUAL AGENDA". THE FRONT LINES OF WHICH WAS A GAY AND LESBIAN SPECIALTY BOOKSTORE IN VANCOUVER CALLED "LITTLE SISTERS". CUSTOMS DID EVERYTHING THEY COULD TO DRIVE THE STORE INTO THE GROUND. I REMEMBER A JUDGE AT THE TIME DESCRIBING GAY PORN COMICS THAT HAD BEEN SEIZED AS "SUBHUMAN", AND "INCOMPATIBLE WITH SOCIETY'S PROPER FUNCTIONING."

WITH THAT, CANADA'S 1982 CHARTER OF RIGHTS AND FREEDOMS GUARANTEEING "THE FREEDOM OF THOUGHT, IDEA, OPINION AND EXPRESSION" WERE BASICALLY TOSSED IN THE GARBAGE--AT LEAST IN TERMS OF OUR IMPORT RULINGS. IT HAS BEEN THE SAME EVER SINCE. OH DWORKINITES, YOU MAY BE TOTALLY OUT OF FASHION IN THIS MODERN WORLD OF SEX-POSITIVE FEMINISTS, BUT WE CANADIANS STILL GET TO SNIFF YOUR UNSWINGING 25 YEAR OLD PARTS.



PETER J.
CHICAGO,
IL.

"I'M CURIOUS... WHAT ARE YOUR VIEWS ON EROTICA VS. PORN?"

IT'S A DISTINCTION MADE OUT OF FEAR. "EROTICA" IS A BANNER OF PROTECTION THAT ARTISTS, WRITERS AND FILMMAKERS HOLD SO AS NOT TO BE PULLED DOWN IN THE GUTTER AND CULTURALLY GASTROSED. YOU CAN'T GET GRANTS, GET GOOD GRADES IN ART/FILM SCHOOL, OR GET TAKEN SERIOUSLY IF YOU DON'T PLAY UP THE "ARTISTIC CONTENT" ANGLE. IN ACTUALITY IT'S ALL THE SAME STUFF -- DESIGNED TO TITILLATE AND TURN YOU ON. DESIGNED TO PROVOKE A RESPONSE.

TO PUT THIS IN SOME PERSPECTIVE, CULTURALLY: WHEN I'M INTERVIEWED I'M OFTEN ASKED IF I CONSIDER MY COMICS TO BE EROTICA OR PORN. IT'S USUALLY PLAYED LIKE SOME KIND OF "GOTCHA!" MOMENT, AS IF THEY EXPECT ME TO SPINNIER AND NOT KNOW HOW TO ANSWER BECAUSE THEY THINK NO RESPONSIBLE ARTIST WOULD WANT TO CLASSIFY WHAT THEY DO AS "PORN" AND LOSE THEIR ARTISTIC CREDIBILITY. JERDING OFF TO WHAT I DRAW IS THE ULTIMATE COMPLIMENT. OF COURSE IT'S PORN.





JANET L.
VICTORIA BC.

"WHAT ARE THE MOST HISTORICALLY IMPORTANT AND SIGNIFICANT CUMSHOTS IN PORN? DON'T FORGET TO CREDIT ME IF YOU USE THAT IDEA FOR AN ARTICLE IN C.S! WHILE WE'RE ON THE TOPIC, I'D LIKE TO STATE FOR THE RECORD THAT I REALLY LIVE GETTING A FACIAL. I KNOW SOME GALS DON'T FIND IT TO BE A TURN ON, BUT SOME OF US DO!"

HMMM... WELL, THE SUPER SLOW-MO TECHNICOLOR FACIAL CUM BLAST THAT JOHNNY KENS UNLEASHES ONTO MARILYN CHAMBERS IN THE LAST ACT OF BEYOND THE GREEN DOOR WOULD HAVE TO RANK ON A LIST LIKE THAT. THE SYNERGY OF THE EDITING, EFFECTS, MUSIC, AND THE UNLOADING OF THAT AMAZING SLO-MO JIZZ SHOT

ITSELF IS JUST MESMERISING. IT'S THE METROPOLIS OF BALL-DRAINING FOOTAGE. THE CITIZEN KANE OF CUM SPLATTERINGS.

TO SAY THE ONE THAT MARK WALLACE DID INTO/ONTO THE ASSHOLE OF BROOKE ASHLEY IN WORLD'S BIGGEST ANAL GANGBANG (1996) WOULD HAVE TO BE ON THERE, SINCE THE SEMEN WAS INFECTED WITH HN AND SHE TESTED POSITIVE WITH THE DISEASE, SHUTTING THE WHOLE INDUSTRY DOWN FOR A SHORT TIME THEREAFTER.

I'D ALSO INCLUDE THE ONE THAT WERRY BEEMS LETS GO INTO LINDY LOVELOCK'S FACE IN THE INFAMOUS SCENE IN DEEP THROAT, SINCE THAT MOVIE INTRODUCED THE CONCEPT OF DEEP THROATING -- AND REALLY, PORN ITSELF -- TO MAINSTREAM AMERICA. HISTORICALLY, YOU'D BE HARD PRESSED TO FIND ONE MORE SIGNIFICANT THAN THIS.



RUTH A.
CHICAGO IL.

"MY ROOMMATE AND I WERE HAVING THIS INVOLVED DISCUSSION LAST NIGHT ABOUT SEX/MORALITY, AND WE GOT INTO IT PRETTY GOOD. LOL THE TOPIC OF LEGALISING PROSTITUTION CAME UP, AND SHE THINKS THAT IT IS REALLY GROSS AND IRRESPONSIBLE. SHE ALSO FIGURES ANYONE WHO WANTS TO MAKE IT LEGAL ONLY DOES FOR SELFISH REASONS. YOU MENTIONED IN THE 'CHILD EFFECT' THAT PROSTITUTION IN CANADA IS LEGAL, BUT WHEN I TOLD HER THAT, SHE FIGURED YOU MUST HAVE BEEN MISINFORMED. CAN YOU HELP ME THROW THAT BACK IN HER FACE?"

PROSTITUTION IS LEGAL IN CANADA, IT'S JUST NOT ORGANISED, TAXED, AND THERE IS NO SAFETY NET FOR

THE GIRLS -- ALL THINGS THAT NEED TO BE CORRECTED. LYING OFF THE ANVILS (AKA PIMPING), BROTHELS, AND SOLICITING IN A PUBLIC PLACE ARE ALL ILLEGAL HERE, BUT NOT THE SEX TRADE ITSELF. THE UNITED STATES IS ONE OF THE FEW DEMOCRATIC NATIONS ON EARTH WHERE PROSTITUTION IS ILLEGAL, AND LIKE THE "WAR ON DRUGS" AND THE "WAR ON TERROR", THIS STUPID WAR ON SEX HAS DONE NOTHING GOOD FOR ANYONE INVOLVED, BE IT SELLING YOUR TIME, YOUR SKILLS, YOUR IDEAS, YOUR MUSCLES, OR YOUR SEX -- WE'RE ALL WHORES. SO YOU CAN TELL HER TO STOP LOOKING DOWN ON PEOPLE WHO AREN'T AS SHAME-BASED AND AS HUNG UP ON SEXUALITY AS SHE IS. HER MORV TOWER OF MORALITY IS ENTIRELY COMPRISED OF THROBBING COCKS AND PUSSEY MEAT.



NEON NIGHTS (1981) DIR: CECIL HOWARD

TEENAGE-LOOKIN' LYSA THATCHER IS SANDY, AN INNOCENT GIRL WHO RUNS AWAY FROM HOME AFTER GETTING CAUGHT HAVING SEX WITH HER MOMS BOYFRIEND. AN EROTIC JOURNEY OF SELF-DISCOVERY AWAITS HER AS SHE HITCHES A RIDE TO NEW YORK, TO WHERE HER SISTER DENISE LIVES. MY FAVOURITE PART? THE SEQUENCE WHERE OUR WIDE-EYED TEEN NYMPH IS ABDUCTED BY A WEIRD HARRY MAGICMAN WHO LEVITATES HER NAKED BODY IN A MOTEL ROOM WHILE HE FUCKS HIS ASSISTANT, PLAYED BY JODY MAXWELL. ONE OF THE MAIN PROBLEMS WITH PORN DVD RELEASES IS THAT THE LACKADAISICAL COMPANIES THAT PUT THEM OUT TREAT THEIR PRODUCT LIKE DOG TURD, BUT THE REGION ONE RELEASE OF NEON NIGHTS FROM MEDIA BLASTERS IS ONE OF MOST IMPRESSIVE ADULT CINEMA RELEASES TO EVER HIT THE MARKET. A GREAT TRANSFER AND WILDLY INFORMATIVE EXTRAS MAKE THIS DVD RELEASE ONE THAT ALL COMPANIES SHOULD LOOK TO AS A TEMPLATE FOR HOW TO DO IT RIGHT. A+!

-BOBIE



PATTON OSWALT PRESENTS

GAYTHAM FOR STATHAM

JASON STATHAM HAS NEVER BEEN IN A GREAT MOVIE.

HE'S ALSO NEVER BEEN IN A BORING ONE.

STATHAM'S IMDB.COM PROFILE COLLECTIVELY, IS A PROMISE TO YOU, THE WEARY FILMGOER. IT'S A PROMISE THAT SAYS, "I PROMISE THAT YOU WILL NOT FOR ONE SECOND BE BORED DURING ONE OF MY MOVIES. YOU WON'T LEARN SHIT ABOUT THE HUMAN CONDITION, OR FEEL A COLLECTIVE CONNECTION WITH THE BROTHERHOOD OF MAN, BUT IF YOU GAVE ME \$10, I WILL FUCK AN EXPLOSION WHILE A SLAYER SONG PLAYS".

I JUST WATCHED CRANK ON SHOWTIME, AND I CAN'T UNDERSTAND HOW I MISSED THIS WHEN IT WAS IN THEATERS.

I'M BUYING THE BANK JOB AND DEATHRACE ON ITUNES TODAY, AFTER CRANK. MR. STATHAM CAN COUNT ON MY \$10 EVERY TIME HE MAKES A MOVIE. IF SOMEONE FIGURES OUT HOW TO MAKE A MOVIE FOR \$8, AND IT STARS JASON STATHAM, THEN THEY'RE GUARANTEED A \$2 PROFIT.

I LOOK FORWARD TO ANY NEW FILM BY ANG LEE, DAVID GORDON GREEN, PAUL THOMAS ANDERSON, THE COEN BROTHERS, PAUL GREENGRASS OR ROSS MCELWEE.

AND NOW, JASON STATHAM. I DON'T KNOW HOW MUCH SAY HE HAS IN THE FILMS HE MAKES, BUT I GET THE IMPRESSION THAT HE READS THE SCRIPTS, AND IF THE SCRIPT DOESN'T MAKE HIM WANT TO DRIVE A BULDOZER THROUGH A CAKE STORE, I'LL BET HE PUNCHES THE SCRIPT THROUGH A WALL.

IN FACT, MY ENTIRE STACK OF ACADEMY SCREENERS WOULD HAVE BEEN VASTLY IMPROVED BY THE ADDITION OF JASON STATHAM. HERE WE GO:

CHANGELING: JASON STATHAM PLAYS THE KIDNAPPED BOY, WHO IMMEDIATELY BEATS HIS KIDNAPPERS TO DEATH, THEN FIGHTS FEMALE ASSASSINS ON TOP OF A BUMP.

CURIOUS CASE OF BENJAMIN BUTTON: JASON STATHAM INJECTS THE BACKWARD-AGING MAN-FREAK WITH A SINO/CHILEAN RAGE COMPOUND, AND THEY FIGHT IN LAVA PIT.

DEFIANCE: JASON STATHAM THROWS HITLER INTO A WOODCHIPPER, BEATS THE ENTRAILS AS THEY FLY OUT THE OTHER END, AND THEN SHITS OUT WINSTON CHURCHILL.

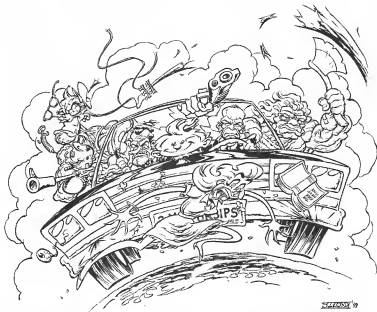
DOUBT: JASON STATHAM DROP-KICKS THE POPE THROUGH THE CORE OF THE EARTH, AND THE POPE'S HEAD GOES UP MERYL STREEP'S ASS AND THEN MOTORHEAD'S "THE ACE OF SPADES" PLAYS.

FROST/NIXON: JASON STATHAM PULLS OFF DAVID FROST'S SKIN, DROPS HIM INTO A TANK OF SEA SALT, AND THEN STATHAM AND NIXON RENT A LIMO AND DRIVE ACROSS COUNTRY, SHOTGUNNING HIPPIES.

GRAN TORINO: JASON STATHAM GLOWERS AT CLINT EASTWOOD, WHO GLOWERS BACK, CREATING A GLOWER VORTEX WHICH DESTROYS THE PLANET.

THE READER: STATHAM KILLS THE TEENAGE KID WITH A LAWNMOWER, THEN FUCKS KATE WINKLET LITERATE.

REVOLUTIONARY ROAD: JASON STATHAM DRIVES AN 18-WHEELER FULL OF NITRO INTO THE TITLE SUBURB, BLOWS EVERYTHING TO SHIT, AND THEN SPENDS 90 MINUTES HUNTING DOWN ABSOLUTELY EVERYONE INVOLVED WITH THE MAKING OF THIS FILM, BEATING THEM TO DEATH WITH TV TRAYS.



THE WRESTLER JASON STATHAM, RICHARD NIXON, THE 'ROIDED-OUT BENJAMIN BUTTON, MURDER-FREAK, THE CHURCHILL FACES-BABY AND WICKEY ROUBIE DRIVE CROSS COUNTRY IN A LIMO, WITH LEO DICAPRIO'S BEVERED HEAD ON THE HOOD, WHERE THEY CRASH THE SPIRIT AWARDS AND KILL EVERYONE.

THERE YOU GO, STATHAM! FULL DISCLOSURE: I SAW JASON STATHAM EATING A SALAD AT JOAN'S ON 3RD, HERE IN L.A. REALLY, I DID. I WANTED TO SAY HELLO, BUT HE SEEMED LIKE HE COULD CHUCK AN ARUGULA LEAF THROUGH MY SKULL.

DO YOURSELVES A FAVOR, ACADEMY VOTERS. CRANK 2: HIGH VOLTAGE COMES OUT APRIL 19TH. ON APRIL 20TH, RESCIND ALL THE VOTING CATEGORIES. THERE SHOULD BE ONE STATUE GIVEN OUT NEXT YEAR — A 45-FOOT, SENTIENT OSCAR KILL-BOT, WHICH JASON STATHAM WILL FIGHT TO THE DEATH AT THE NEXT CEREMONY.

STATHAM! YELL IT WHEN YOU'RE FUCKING!

[THANKS TO PATTON OSWALT FOR THE WORDS AND JAMES LLOYD FOR THE PICTURES! VISIT THEM ONLINE AT WWW.PATTONOSWALT.COM AND [HTTP://PUDDINGSOCKLIVEJOURNAL.COM](http://PUDDINGSOCKLIVEJOURNAL.COM)]



ON FRIDAY JANUARY 19, 2010, THE ADULT FILM INDUSTRY SUFFERED A GREAT AND TRAGIC LOSS WHEN JAMIE GELLIS LOST HIS BATTLE WITH CANCER. LONG MY FAVE MALE PERFORMER IN XXX, THE FIRST WORDS JAMIE EVER WROTE TO ME WERE THAT HE WAS GLAD TO SEE THAT HE HADN'T SEEN HIS OWN NAME ON A LIST OF DECEASED PORN STARS THAT I HAD PUBLISHED IN MY MAGAZINE. HE WAS ALWAYS A FUNNY AND CHARMING GUY IN EVERY DEALING I HAD WITH HIM, AND IT FUCKING BREAKS MY HEART THAT I HAVE TO ADD HIS NAME TO THAT GODDAMN LIST. WHO THE HELL WAS I WHEN I MET HIM? I WAS FUCKING NOBODY, MAN, SOME FANBOY TOURIST ON VACATION IN NYC, VIRTUALLY A STRANGER, AND YET GELLIS SHOWED ME A GREAT TIME AND NOT ONLY TREATED ME LIKE A FRIEND — BUT AN EQUAL. THE MAN WAS A PRINCE.

-Bubie '10

BEYOND LOVE AND EVIL (1971)

I WAS WARNED THAT THIS RARE JACQUES SCANDALARI FILM WOULD PROVIDE SOME SERIOUS ART-HOUSE SEX FILM BRAINFUCKING, BUT I CAN REPORT NOW THAT MY BRAIN FEELS ONLY MARGINALLY FUCKED. HERE ARE SOME HIGHLIGHTS: A FAT DUDE SETS FIRE TO A CRUCIFIED SKELETON, A HIPPIY-DIPPY PSYCHEDELIC SEX-CULT HAS A BODY-PAINTED HUMPHREY-BEST DINNER PARTY, A STEAMY TUB IS PACKED WITH LESBIANS, A EUROTRASH SARDIAN CULT LEADER KEEPS A RAREST MAN-MONKEY IN A DUNGEON, A GLASS TUBE OF LIQUID IS WARMED BETWEEN THE THIGHS OF A SEXY LADY IN LEATHER BOOTS, AND A GUTBAG IS STABBED WITH A KNIFE. KINDA COOL.

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SCANDALARI'S Beyond Love and Evil

...where nothing
is forbidden!

with SUZUKI-TREU JANE JAMES GASTON
AN ALICE WINTER RELEASE-COLOR

PUMPING IRON (1977)



This movie has
heart, soul,
blood, guts,
perspiration
and plenty of
muscle.

—Liz Smith Cosmopolitan

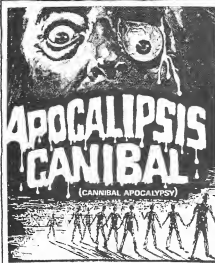
Pumping Iron

Arnold Schwarzenegger
Lou Ferrigno

COLOR

85 MINS.

I WOULDN'T BLAME YOU IF YOUR UNHE-TERK REACTION WAS TO ASSUME THAT A DOCUMENTARY ABOUT ARNOLD SCHWARZENEGGER COMPETING IN A BODYBUILDING CONTEST WOULD BE LAME, BUT TRUST ME ON THIS, PUMPING IRON RULES. WITNESS ARNOLD, THE UNBEATEN CHAMPION, AS HE TRAINS FOR ONE FINAL OBLITERATION OF THE LESS SPECTACULAR MUSCLE-BOUND LUNGHEADS AT THE AMAZING MR. OLYMPIA COMPETITION. HE'LL GO ON TO MASSIVE SUCCESS IN HOLLYWOOD AND IN POLITICS, BUT FIRST HE MUST HUMILIATE HIS MAIN COMPETITION IN HIS LAST SHOT AT MR. OLYMPIA: NEWCOMER LOU FERRIGNO. CAN HE DO IT? YOU GOTTA SEE THIS. FASCINATING STUFF, AND MOUNDS OF HIGHLY QUOTABLE DIALOGUE WILL HAVE YOU BUSTING A GUT. THE PRINT USED FOR THE DVD RELEASE WAS TAKEN FROM THE 2002 CINEMAX BROADCAST MASTER. RAW IRON: THE MAKING OF PUMPING IRON, ORIGINALLY BOOKENDED THE RING, AND INCLUDED A DELETED SCENE WHERE A FAN ASKED ARNIE WHEN HE WAS GOING TO RUN FOR U.S. PRESIDENT.



HELL OF THE LIVING DEAD (1980)

AKA "VIRUS", AKA "CANNIBAL APOCALYPSE"
(ALTHOUGH IT SHOULD NOT BE CONFUSED
WITH ANTONIO MARGHERITI'S CANNIBAL
APOCALYPSE ALSO FROM 1980)

WITH ITS ORIGINAL SCRIPT SET IN EXOTIC AFRICA, HELL OF THE LIVING DEAD WOULD HAVE HAD A BUDGET FAR BEYOND THE REACH OF ITS HUMBLE PRODUCERS, ESPECIALLY WHEN ONE SECTION OF IT DEMANDED SHIPS FULL OF CORPSES AND A MAN-EATING PLANT. IN A BID TO CASH IN ON FALCIS ZOMBIE AT A PRICE THAT WOULDN'T MEAN BETTING THE RENT, SHLOCK-MASTER BRUNO MATTEI WAS HIRED AS DIRECTOR WITH A CAREER THAT WENT FROM SCI-FI TO MONDO, TO HARDCORE PORN. MATTEI WAS KNOWN FOR HIS UNCANNY ABILITY TO WORK WITH LIMITED FINANCES. INDEED, BRUNO FILMED THIS COLOURFUL ZOMBIE EPIC IN LOVELY BARCELONA, OVER A FOUR-WEEK PERIOD AND THEN USED FOOTAGE FROM BARBET SCHROEDERS PSEUDO-MONDO LA VALLEE, AND SUIT SETS THAT MIMICRED THE VILLAGE FROM THE 1972 FILM. REGARDLESS OF THE CRAZY SAVAGING THE FILM RECEIVES FROM MOST CRITICS, I THOUGHT IT WAS A LOT OF FUN TO WATCH. FEATURES: BOOBS, GORE, AND A CHARACTER TURNED INTO A HUMAN PUPPET A DECADE BEFORE DEAD ALIVE!

THE CINEMA SEWER CULT DOCUMENTARY COLLECTORS CLUB

I'm real enthusiastic about unusual documentaries, and have a pretty decent collection of obscure rarities. I'm assuming I'm not the only one, and I'd like to get in touch with other like-minded movie nerds concerning this topic. Check it out:

Aggressive Christianity 101 (Includes Johnathan Bell cable access footage)
America Exposed (aka This is America part 3, 1990. Kind of a stupid mondo, frankly)
Behind the scenes of an adult movie (1984 USA. Feat. Ron Jeremy, Veronica Hart, etc.)
Best of Sex and Violence (Exploitation trailer compilation. 60s, 70s and 80s)
Best of the Martial Arts Films (1990. Hong Kong action collection from the late 80s)
Blood-o-rama Shock Show (Horror movie trailer comp. 60s, 70s and 80s)
Burn Baby Burn (1963. Nick Bougas doc on riots and violent protests. Great footage.)
Conspiracy of Silence (1994 UK. Banned and censored by the US government)
Cinema Of Vengeance (1994 doc on Hong Kong action/martial arts movies)
Corey Hain: Me myself and I (1989. screw the mondo, this is the true atrocity on this list)
Crackhouse (BBC 2003. Crack addicts are here to depress you!)
Damned in the USA (1991 all about censorship in the arts. Feat. 2 Live Crew)
Dark Side of Porn (UK doco series from 2005. 3 discs. 3 episodes per disc. Terrific stuff)
Death Files: Black (Vary rare Japanese death mondo. No english)
Devil at your Heels (1981 doc on the most insane stunt king ever)
80 Blocks from Tiffany's (1979 doc on Bronx street gangs)
Encounter with Disaster (1979. "In Search of..." style disaster footage mondo)
Evolution of Snuff (1973 false documentary, but still interesting)
Fallen Angels (1985 doc about porn stars)
Frat House (Odd 1998 doc on hazing rituals in college. Jocks are scary)
He Restores My Soul (1975 Usa. Strange doc about matted face preacher)
Hell's Bells: The Dangers of Rock and Roll (1969 Usa. Christian propaganda)
History of the Blue Movie (1970. Just what the title says, folks!)
Hookers on Davie (1984. Vancouver Prostitutes on parade!)
Hookers, pimps, hustlers, and their Johns (1993. UK doc shot in NYC)
How to get revenge (1968. Just what it sounds like. Info on how to fuck with people)
John's Not Mad (1989 UK doco on young tourists sufferer)
Junk #5 (VERY rare Japanese death mondo. No english)
Just, Melvin: Just Evil (2000 USA. Disturbing doc about white trash incest family)
The Killing of America (1982. My favourite mondo of all time. Very violent and scary)
Kwamen (1964. Africa-themed Mondo Trash)
The Last of the Gladiators (Doc on Evel Knievel, crazy stunt scenes)
The Love Prophet and the Children of God (1986. Disturbing cult is gmmross!)
The Police Tapes (1976. Gritty! The inspiration for Ft. Apache The Bronx)
Manson BBC Doc + Manson on Charlie Rose
Manson news clips recorded off TV (Extensive. They go up to 1988)
Miss Nude America (1975. Dir. James P. Blaska. Rare, and very entertaining!)
Mustang House of Pleasure (1978 doc about a Nevada brothel)
Perverse Preachers, Facist Fundamentalists, and Kristian Kiddie Kooks (1991)
Rate it X (1985, feminist doc about sexist men)
Robert Tilton and the Gospel of Greed (2004. Televangelist insanity. Tilton is nuts)
Sex O'Clock USA (1976. very rare French sex-mondo shot in NYC)
Shauna Grant: Death of a Porn Queen (1986. PBS. Informative)
Sandshine (1975 Usa. About a free love cult)
Super Horrorama Shrine Show (Horror movie trailer comp. 60s, 70s and 80s)
Tattooed Terrors (1979 UK. Prison documentary. Dir. Nick Broomfield)
The Target Shoots First (2000. Doc about working for Columbia House record club)
This is America 2 (aka Jabberwalk 2. 1977 mondo)
What do you say to a Naked Lady? (1970 Dir. Allen Funt. Basically a dirty Candid Camera)
What would your mother say? (1986 porn film auditions)

This is a trade list (email me yours!), but I understand that many people won't have anything I want in trade, so I'm also offering them at \$5 per dvd-r, plus an inclusive shipping cost of \$5 per order. No commercial packaging will accompany the discs, just paper sleeves. Mail well-concealed cash or postal money order to:

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JOIN THE CLUB...

HUP!

NUDITY IS
MANDATORY!

... AND
NERD
IT
UP!!
(DOCUMENTARY
STYLE)

SPINDLE
OF
DVD-R
DISCS



SHE'S ON DUTY

(KOREA, 2005)

DIRECTED BY:
PARK Gwang-choon

AN ADULT HAVING TO GO UNDERCOVER AS A HIGH SCHOOL STUDENT (AND DEAL WITH ALL OF THE CRAZY TEENAGE BULLSHIT SUCH A SITUATION WOULD CONJURE) IS AN ENTERTAINING PLOT DEVICE THAT CAN BE TRACKED AS FAR BACK AS THE JON CRYER FILM **HIDING OUT** (USA, 1987) AS WELL AS THE TV SERIES **21 JUMP STREET** MADE LATER THAT SAME YEAR. ONE SCHOOL SEMESTER LATER THE CONCEPT WAS UTILIZED AGAIN IN **PLAIN CLOTHES** (USA, 1988), AND WAS THEN SHIPPED OVER TO ASIA FOR THE ENTERTAINING STEPHEN CHOW COMEDY, **FIGHT BACK TO SCHOOL** (H.K. 1991). EVERY FEW YEARS OR SO THE PLOT GETS TROTTERED OUT AGAIN, AS EVIDENCED BY **NEVER BEEN KISSED** (USA 1999) STARRING DREW BARRYMORE.

SHE'S ON DUTY SPIKES THE PROM PUNCHBOWL BY ADDING A NEW DIMENSION TO THE TIME-WORN GIMMICK: THE ASIAN SCHOOLGIRL. YES, PLEASE. MODEL/ACTRESS KIM SEON-AM (LAST SEEN IN **WET DREAMS**) PLAYS JAE-IN, A SPUNKY OFFICER WHOSE SPECIALTY IS LOOKING YOUNGER THAN SHE REALLY IS. IT IS A SMALL SHE UTILIZES IN THE FIRST SCENE, AS SHE INFILTRATES A TEEN SEX SLAVE RING DECKED OUT IN HER LITTLE SAILOR UNIFORM AND BACKPACK. WITH HER PIGTAILS BOUNCING AND HER WHITE COTTON PANTIES GETTING FLASHED, JAE-IN CRUMPLES MAN-CRUMPLETS AND KICKS KIESTER WHILE ODD IRISH VIOLIN PLAYING MAKES UP THE SOUNDTRACK. THIS MOVIE IS THE KOREAN VERSION OF THE TRADESMAN/ASIAN COMEDY-THRILLER-ROMANCE HYBRID--THE KIND THE AFOREMENTIONED STEPHEN CHOW IS SO ADEPT AT CREATING.

THE STAGE SET, JAE-IN MUST GO UNDERCOVER AGAIN, THIS TIME AS THE SURLY NEW GIRL IN A HIGH SCHOOL WHERE SHE NEEDS TO ENSURE THE SAFETY OF THE DAUGHTER OF AN IMPORTANT MAFIA WITNESS. THE PLAN BEING: IF SHE CAN BEFRIEND THE DAUGHTER, SHE CAN GET INSIDER INFO ON WHERE THE GANGSTER DAD IS HIDING OUT.

ON HER FIRST DAY JAE-IN INADVERTENTLY GETS ON THE WRONG SIDE OF A BIG ANDROGYNOUS BULLY, CATCHES THE ATTENTION OF A VERY CUTE BOY (WHO NAMES HER FEEL LIKE A DIRTY OLD LADY), BADLY BUNGLES RELATIONS WITH HER TARGET (THE LONELY NAMI SANG-MI), AND IS FORCED TO SOLVE COMPLEX PROBLEMS IN MATH CLASS. DESPITE HER MISGIVINGS, SHE STARTS GETTING INTO THE TEENAGE GIRL ROLE IN SPITE OF HERSELF, AND PIQUES THE AUDIENCE WITH THE FANTASY OF WHAT KINDA ADVENTURES YOU'D HAVE IF YOU COULD GO BACK AND DO IT AGAIN --UNBOWING WHAT YOU KNOW NOW. YOUTH IS INDEED WASTED ON THE YOUNG.

UNFORTUNATELY, DESPITE BEING HEAVILY MARKED, **SHE'S ON DUTY** WAS CONSIDERED A BOX OFFICE DISAPPOINTMENT, AND MOSTLY PANNED BY KOREAN FILM CRITICS. DON'T LET THAT PUT YOU OFF THOUGH. THE MOVIE WASN'T (AND PROBABLY WON'T BE) GIVEN A NORTH AMERICAN DVD RELEASE, BUT IT CAN BE HAD IN YOUR LOCAL ASIAN DVD STORE OR ONLINE IF YOU DO A LITTLE DIGGING. —BOBIE OY

5 TOTALLY CRAZY INTERVIEWS

GO AHEAD! LOOK 'EM UP ON YOUTUBE NOW!

1. KLAUS KINSKI INTERVIEWED IN A PARK. (CIRCA 1970s) KINSKI HAS A TANTRUM!
2. HULK HOORN CHOKES RICHARD BELZER UNTIL HE GOES UNCONSCIOUS! (CIRCA 1989)
3. STEVE-O GOES MENTAL ON "TOO LATE" WITH ADAM CAROLLA". WAY OVER THE LINE!
4. L.A. RAMS QUARTERBACK JIM EVERETT ATTACKS HOST JIM ROME! MACHO!

FREE



FIGURING OUT IF SOMETHING IS "ART" OR IF IT VIOLATES "COMMUNITY STANDARDS" IS A STUPID WAY TO DECIDE IF SOMETHING IS OBSCENE, AND IT NEEDS TO BE CHANGED. THOSE THINGS ARE FAR TOO OPEN TO INTERPRETATION, AND THEY MAKE A MOCKERY OF THE JUDICIAL SYSTEM.

THE PERFORMERS ARE OF LEGAL AGE? CHECK. THEY GAVE CONSENT? GOOD. THEN IT SHOULDN'T BE ILLEGAL. YOU CAN'T PUT PEOPLE IN JAIL FOR HAVING BAD TASTE. MAX HARDWARE DEPICTED HUMILIATION IN HIS MOVIES? THE U.S. GOVERNMENT SUBJECTS HELPLESS DETAINEES TO EXTREME MENTAL ABUSE, DEGRADATION AND EVEN MOCK EXECUTIONS, AND CONGRESS GRANTS THEM RETROACTIVE IMMUNITY.

a DAVID CHUNG film

I LOVE MARIA

1988



Curly



Whisky



T.Q. Zhuang



WHEN THE MISLEADINGLY NAMED "WERO GANG" CONDUCTS A NEFARIOUS SYMPHONY OF TERROR UPON HONG KONG'S BANKING SECTOR USING A SEEMINGLY UNSTOPPABLE ROBOT NAMED PIONEER 1, IT FALLS ON THE SHOULDERS OF A BUMBLING SECRET SERVICE WEAPONS EXPERT AND AN EX-GANG MEMBER TO JOIN UP TO STOP THE TREACHEROUS GANG WITH THE AIDE OF A SEXY FEMBOT ANDROID.

I LOVE MARIA (AKA ROBOFORCE) MAY BE TITLED LIKE A ROMANTIC COMEDY, BUT WHAT TRANSPIRES ON SCREEN IS NOTHING OF THE SORT. INSTEAD WHAT WE HAVE HERE IS AN ENTERTAINING SCI-FI ACTION-COMEDY ROMP THAT IS ONE PART ROBOGOP AND ONE PART MEGAFORCE. ITS AN INVENTIVE MIX OF BOFFO GADGETRY, LAUGHABLY STUPID SPECIAL FX, CLEVER CAMERA WORK, THE CONSUMPTION OF PIG BRAINS AND GASOLINE, EXCESSIVE VIOLENCE, A FLYING MOTORCYCLE WITH MOUNTED MACHINE GUNS, A TARZAN STYLE GUN BATTLE ON SWINGING VINES, SOUND EFFECTS LIBERALLY LIFTED FROM VARIOUS HOLLYWOOD FILMS, AND METAL BOOBS.

THIS UNFAIRLY UNKNOWN HIGH-CAMP CRAZINESS IS DESERVING OF CULT STATUS, AND WAS DIRECTED BY ZHONG ZHI WEN, PRODUCED BY TSUI MARK (WHO ALSO STARS) AND FEATURES ACTION CHOREOGRAPHY BY THE SPLENDIDLY TALENTED CHING SIU TUNG. EVERYBODY CLEARLY HAD A LOT OF FUN MAKING THIS GIDDY LIVE-ACTION CARTOON, AND THEIR WILD ENDORSEMENT IS INFECTIOUS.

THANKS TO STEVE ROLSTON FOR THE ILLUSTRATION. YOU CAN VISIT HIM ONLINE AT: WWW.STEVEROLSTON.COM

OK, THAT'S ALL FOR NOW! SEE YOU NEXT TIME!

